

Spring Millinery
Number

VOGUE

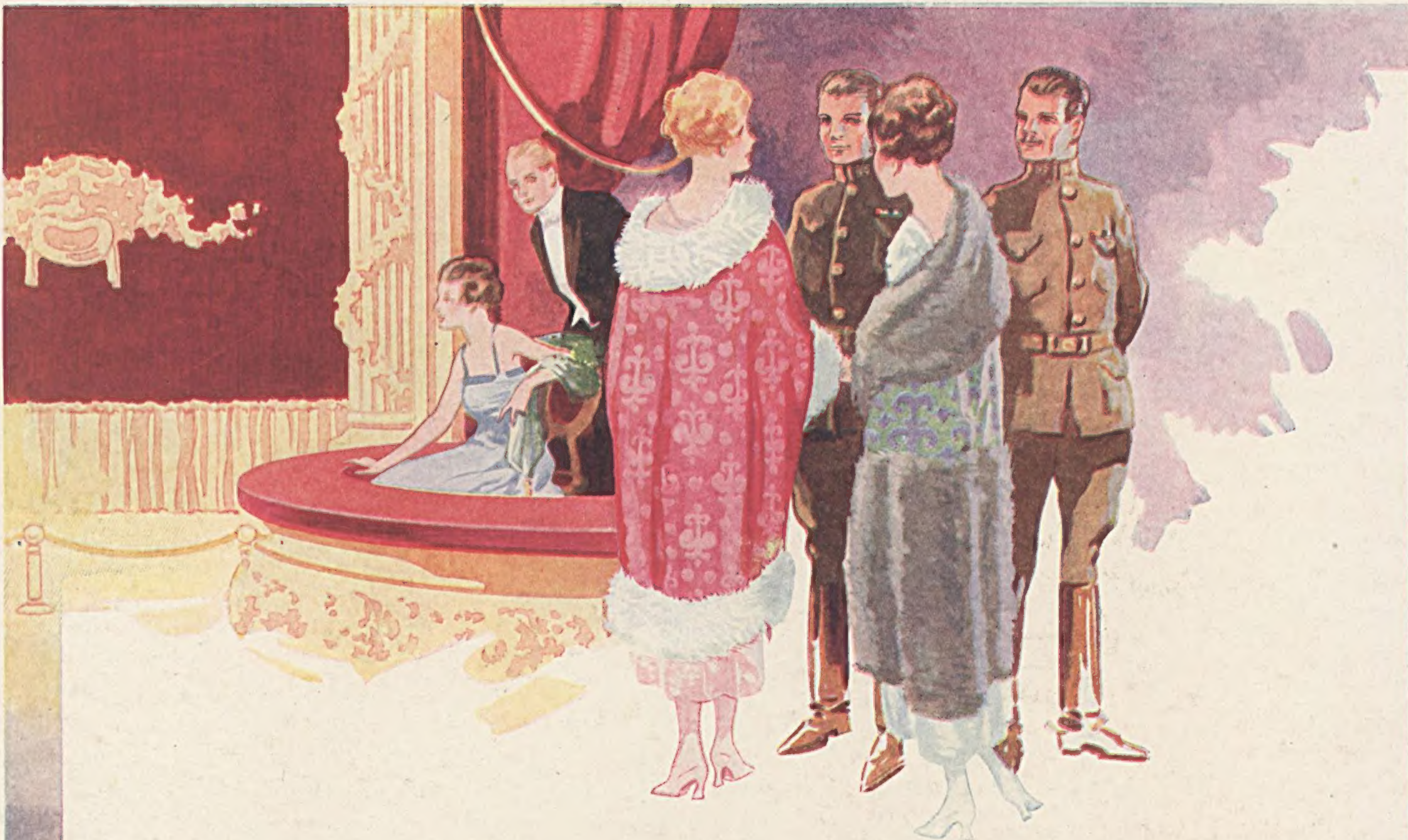
NOTICE TO READER—When you finish reading this magazine place a 1c. stamp on this notice, hand same to any postal employee, and it will be placed in the hands of our soldiers or sailors at the front. No wrapping, no address.—A. S. Burlison, Postmaster-General.



February 15, 1918

CONDE' NAST, Publisher

Price 25 Cents



Just in Time to See the Curtain Rise

How did the girls accomplish it? They spent the afternoon at the Aviation Field and hurried home with barely time to dress for dinner and the theatre, yet their hair is as wavy and well-dressed as if they had spent the afternoon with the hairdresser.

The answer is simple. While dressing they slipped on their



—which is just as good as a trip to the hairdresser's.

Leading hairdressers themselves admit that West Electric Curlers are the most perfect device for waving the hair ever invented. In fifteen or twenty minutes they will impart a beautiful, soft and lasting wave to the hair, and because they work without the application of

heat, *they cannot injure the hair.* They are made of one piece of electrified steel, and have no sharp edges.

There are fifty million West Electric Hair Curlers in daily use. The curlers are always clean and sanitary. Each one is guaranteed to last a lifetime. If you break one, mail it to us and receive a new one free.

Card of 5—25c

Card of 2—10c

For sale everywhere at all good stores, or we will supply you direct if you send us your dealer's name, enclosing the price in either stamps or money. "Guide to Hairdressing at Home" sent free with every order for a card of curlers.

West Electric Hair Curler Co., 159 Columbia Avenue, Philadelphia, Pa.
Also manufacturers of the West Stocking Shield, which prevents "runs", cut threads and drop stitches in your stockings



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REG. U.S. PAT. OFF.

To insure Victor quality, always look for the famous trademark, "His Master's Voice." It is on all genuine products of the Victor Talking Machine Company.

The greatest music by the greatest artists —only on Victrola Records

Who are the greatest artists?

The talented singers and instrumentalists who by reason of their superior artistry are famous the whole world over

—who charm hosts of music-lovers upon their appearance on the opera and concert stage

—who have chosen Victrola Records exclusively to carry their art to all the world and immortalize them for all time.

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Victor Talking Machine Co., Camden, N. J., U. S. A.

Berliner Gramophone Co., Montreal, Canadian Distributors

Important Notice. Victor Records and Victor Machines are scientifically coordinated and synchronized by our special processes of manufacture, and their use, one with the other, is absolutely essential to a perfect Victor reproduction.

New Victor Records demonstrated at all dealers on the 1st of each month

Victor Supremacy

"Victrola" is the Registered Trade-Mark of the Victor Talking Machine Company designating the products of this Company only. The use of the word **Victrola** upon or in the promotion or sale of any other Talking Machine or Phonograph products is misleading and illegal.

- | | | | |
|--|-----------------------------------|--|---|
| 1 Caruso as Rhadames in Aida | 6 McCormack as Sir Edgar in Lucia | 11 Tetrizzini as Lakme | 16 Alda as Desdemona in Othello |
| 2 Melba as Marguerite in Faust | 7 Gluck as Nedda in Pagliacci | 12 Garrison as Queen of Night in Magic Flute | 17 Braslau as Marina in Boris Godunov |
| 3 Galli-Curci as Gilda in Rigoletto | 8 Scotti as Scarpia in Tosca | 13 Martinelli as Mario in Tosca | 18 De Luca as Figaro in Barber of Seville |
| 4 Farrar as Tosca | 9 Homer as Amneris in Aida | 14 Calvé as Carmen | 19 Whitehill as Amfortas in Parsifal |
| 5 Schumann-Heink as Azucena in Trovatore | 10 Ruffo as Rigoletto | 15 Journet as Mephistopheles in Faust | 20 Mischa Elman |
| 21 Efrem Zimbalist | 22 Jascha Heifetz | 23 Maud Powell | |



Lucile stands sponsor for this charming frock of soft brocaded yellow satin with an overdress of iridescent trimmings which flows out into a train smartly squared at the ends



The simplicity of line which is the most characteristic feature of the spring fashions requires that more attention than ever be given to the foundation of the gown—in other words to the corset. GOSSARD CORSETS have the perfection of proportion, the perfect figure moulding qualities which this type of costume requires. They mould hips and thigh and give an unusually graceful line at the waist.

The model worn beneath this Lucile gown has a gentle accent at the front which emphasizes its grace of line and eliminates all appearance of fat or thickness. This model is fashioned of a fine white satin brocade having an unusual and charming scroll design in it and is trimmed at the top with an edge of fine lace.

The H. W. GOSSARD COMPANY, *Inc.*

TORONTO

CHICAGO

NEW YORK

BUENOS AIRES



Franklin Simon & Co.

A Store of Individual Shops

Fifth Avenue, 37th and 38th Streets, New York



Smart Spring Fashions

Misses' Wool Jersey Suits and Velveteen Sport Coats

SIZES 14 to 20 YEARS



131

No. 131—Misses' Black Velveteen Sport Coat; belted model with deep Tuxedo collar, over-collar of white satin, large flap pockets; white pearl button trimmed, silk lined.

29.50

No. 131A—High Lustre Baronet Satin Skirt, with wide border embroidered in black and relieved by white silk embroidered medallions, side flap pockets embroidered to match; novelty belt.
Waist 24 to 32 in.; length 34 to 42 in.

22.50



133

No. 133—Misses' Wool Jersey Suit in Pekin blue, beige, khaki or pink, also all white; coat with full-length turn-back revers and flap pockets; detachable collar and trimming on belt of contrasting color wool jersey, gathered-top skirt with pockets.

39.50



135

No. 135—Misses' Knit Cloth Suit in beige, walnut, French blue, green, rose, purple or Oxford heather mixtures, also all white; belted coat tailor-stitched from collar to waist in self-color, back and front; open pleats below belt, buttoned flap patch pockets; gathered-back skirt with pockets to match those on coat, bone buttons.

29.50

HATS and SHOES *illustrated*, from our shops. Prices upon application

Prompt Delivery Free—Anywhere in the United States

If you wish to curtail your dress allowance without in the least sacrificing smartness this spring — you should consult the

Spring Patterns — Spring Fashions

Numbers of
VOGUE

MARCH 1st

MARCH 15th

THE March first Vogue, the Spring Patterns and New Materials Number contains twenty-four pages of Vogue Patterns, showing over 200 of the best, newest, most wool-saving, style-conserving designs, made into Pattern form. Chosen to meet the spring needs of the 1918 woman, these designs embody the new silhouette with the minimum of seams and fabric, and the maximum of smartness.

THE story of how American textile men created, almost overnight, wonderful new fabrics, new dyes, a new standard for their industry—the pick of the American originations of our New York designers—Vogue's new department, "Dressing on a War Income," filled with information on the smart new materials—fascinating and patriotic substitutes for the wool sweater—a page of tea-blouses from Paris, those decorative slip-overs with which French ingenuity disguises the morning blouse and skirt for the tea hour—all in the March 1st issue of Vogue.



This fascinating example of the 1918 "one-sided gown" uses white chiffon to show the single large ruffle—bead-weighted—the swathed hip line, the uneven tunic line, the very narrow underskirt—all of them typical of the newest and most piquant of slim silhouettes. Frock No. 4208. Price \$1.00.

ON March fifteenth—six days ahead of the sun—Vogue declares the spring fashions in its Spring Fashions Number. The latest blouses and separate skirts from Paris, a real War economy, inimitably achieved—the best of the New York fashions—pages of hats that do their bit by being beautiful in a practical world—an article on the new shoes with the shoes themselves present in force—all these and many other delightful bits of fashion-gossip, and practical information for you are in the Spring Fashions Number of Vogue.

THE Hostess Department considers that awesome problem, how to make the meatless menu attractive to men. There are War stories, too—on the activities of patriotic smart people, and the doings of that ubiquitous person, the food conservationist. Last but not least helpful, the "Dressing on a War Income" department considers the economical foulard frock, in its latest and most attractive reincarnation.

This year, above all others, you wish to economize. For yourself, possibly. For the country certainly. And because adequate information is the most direct route to the practice of intelligent economy and the avoidance of waste—because Vogue has sounder and better information on the subject of women's clothes than any other agency in the world—this year, more than ever before, you should have Vogue constantly at your right hand. Join the intelligent investors in Vogue's information by securing these two authoritative Spring Numbers.

Tear out this page as a reminder to your newsdealer to reserve your copy



Alfred Cheney Johnston

Joseph

Milliners Dressmakers Furriers

*632 Fifth Avenue
Opposite Cathedral
New York*

*Regular as
Clockwork*



Seeing the Winter Through

You can't hope to do all the Red Cross work you plan and attend to your home, church, and social duties unless you keep up your vitality. And you can't keep your vitality up unless you avoid constipation.

The easiest way to avoid constipation is the Nujol way. Nujol relieves gently and surely without harm and gives you the habit of adequate bowel functioning at regular intervals.

Nujol will help you to see the winter through in sound health.

Nujol is never sold in bulk. Send 50c. and we will ship our new kit size to soldiers or sailors anywhere.

STANDARD OIL COMPANY

Bayonne (New Jersey) New Jersey

Nujol *for constipation*

Springtime Brings New Blouse Modes



A



B



C



D

A—Georgette blouse with vest, under-collar and cuffs of satin. The tie, over-collar and cuffs are satin bound. White, flesh, maize, coral, soldier blue. \$6.49

B—Round neck blouse of cream net. Closes in the back with tiny pearl buttons. Neck, arm-holes and cuffs soutache braid trimmed. Under-bodice of net, lace trimmed. \$3.74

C—White voile, hand drawn and hand embroidered. Crisp organdy collar, vest and cuffs, scalloped. \$9.74

D—Raglan sleeve blouse of Georgette, beautifully hand embroidered. All white, all flesh, all French gray, maize and French blue, bisque and French blue, French blue and tea rose. \$10.49



E

E—Georgette slip-over with a Grecian neck line. Finely tucked back and front. Buttoned on the shoulder. White, flesh, sand, orchid, soldier blue. \$8.94

F—Sheer white batiste, all hand made, hand drawn and finely tucked. \$8.94

G—Peter Pan blouse of handkerchief linen with a black tie. Collar and cuffs edged with Irish crochet lace. White, flesh, Copenhagen and rose. \$3.74

H—Crepe de chine blouse, cleverly tucked. The collar fastens down with two pearl buttons and bound button-holes. White, flesh, maize and bisque. \$4.69

J—A Peter Pan blouse of wash satin. Vest of finely tucked Georgette. All white, or flesh with white vest. \$4.69



H



F



J

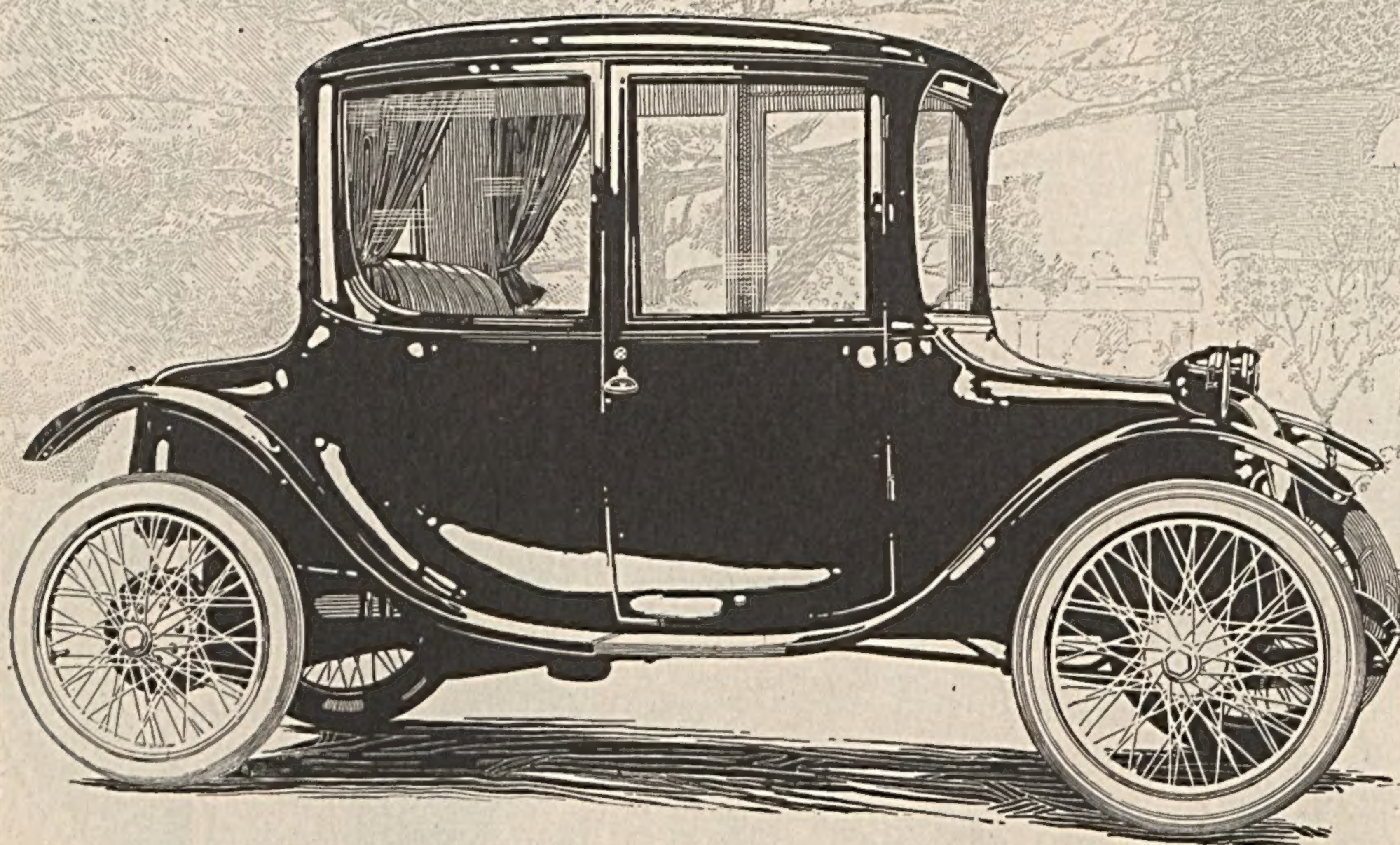
R. H. Macy & Co.

HERALD SQUARE

NEW YORK

Milburn

LIGHT ELECTRIC
\$1885
f.o.b. Toledo



Modern Electric—Easiest, Safest Car to Drive

It's the safest car in the world—the easiest to handle.

You will drive it more continuously and with less trouble and care than any car you can own.

The beauty and grace of its long, low sweep of line give it that desirable air of substantial dignity.

It will carry you as far as you want to go in a day at any speed you ever want to use in ordinary driving.

And its use will cost you less than any car you can own.

Its greater economy is especially noteworthy in these times of soaring gasoline prices.

Its advantages are undeniable—to understand them is to own the modern electric—the Milburn.

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Established 1848

Automobile Division

Toledo, Ohio



From CHAS. P. LIMBERT & CO.
More Than \$120,000.⁰⁰ Worth of Fine Furniture
to Be Sold at a Reduction of 40% from old prices.

Reductions Would Be
HALF PRICE
if Bought in Today's Market.

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NEW YORK CITY

Phone: Madison Square, 8200

21 CARLOADS of this Limbert fine furniture is included in this offering,
around which swings the Gimbel February Furniture Sale "with initiative"

THIS is the entire, complete and celebrated "Rainham Line" of furniture bench-made by Charles P. Limbert Company of Holland, Michigan.

Living Room Suites, Dining Room Suites, Breakfast Room Suites and Novelty pieces are included in this Sale of Limbert, bench-made, American Walnut oak, mahogany and enameled furniture.

Among Historic-Periods represented in this Limbert Furniture, you will find Italian Renaissance, William and Mary, Queen Anne, Early Georgian, Chippendale and his school, and Heppelwhite.

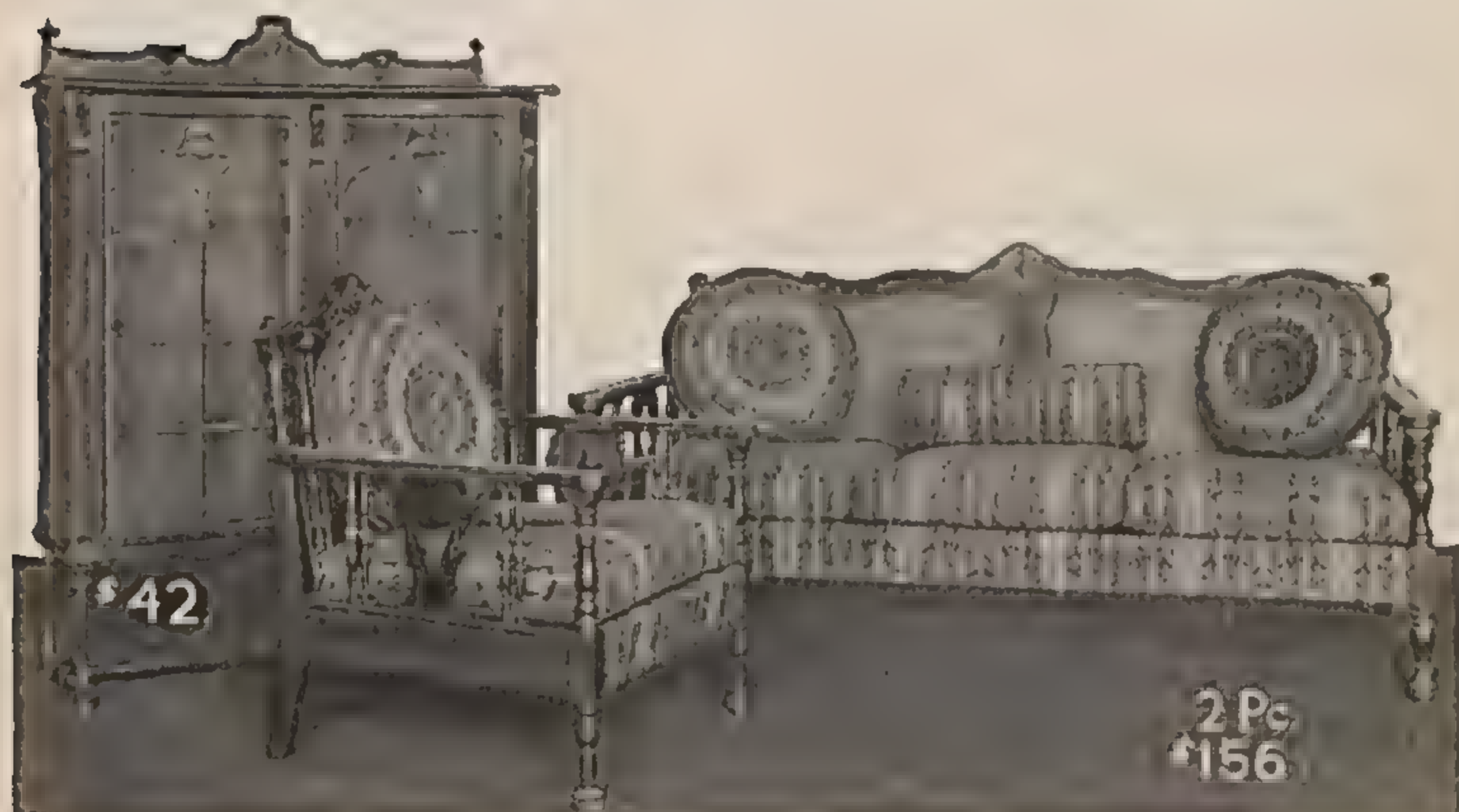
The decorations of this notably finished American Walnut furniture consist of carvings correctly designed. In part of the offering, rich color in polychrome is copied from "Coromandel Lacquer," an ancient process invented in India and carried to a high state of perfection in Chinese Art.

The "Rainham" design is an inheritance from Rainham Hall, Co. Norfolk, England, the Seat of the Ancient titled family—the Townshends, Rainham Hall was built by the great Inigo Jones, and embellished in its interior by the renowned William Kent.

Unique in the annals of Furniture transactions is this Gimbel Special Purchase of the Charles P. Limbert & Co. bench-made furniture; but more unique is the fact that at nearly half-price you can have it in your own homes to live with and enjoy. Moreover, this bench-made Limbert furniture is as worthy to be passed on, to your children, as is any antique piece, for it is produced in the manner that was inherited from three generations of Limberts, that have known how to season and prepare wood, to make really good furniture, as it was done in olden times.

The Springs used are the celebrated "Komfy" Springs; and each spring is placed in an individual pocket, covered with cotton. Some of the loose cushions are over cane seats. All cushion covers are of fabrics, in keeping with such responsible furniture. Here is a short memo:

Old Prices Range	Prices Now
\$189.00 Italian Motif Decorated Enamel, 7 piece Breakfast Room Suite	\$113.50
193.00 Modified Queen Anne, 7 piece Decorated Enamel Breakfast Suite	115.00
341.00 "Heppelwhite" Model Mahogany, 11 piece Dining Room Suite	204.00
360.00 "Spanish" Motif Solid Walnut, 10 piece Dining Room Suite..	215.00
228.50 Mission Light Fumed Oak, 10 piece Dining Room Suite.....	137.00
190.00 William & Mary Model Walnut, 2 piece cane Living Room Suite	114.00
18.00 American Walnut Telephone Stand and Chair.....	10.00
8.00 American Walnut Pedestal	4.75
70.00 Mahogany or Fumed Oak, William & Mary model, 3 piece suite, tapestry seats.....	42.00
17.50 Mahogany or Oak, high back rocker.....	10.50
30.00 Chinese Chippendale model, decorated stand table.....	18.00
90.00 Fumed Oak, 3 piece Suite in tapestry.....	54.00
25.00 " " Library table	15.00
32.00 " " Desk and Chair.....	19.00
115.00 Chinese Chippendale Model, plain mahogany decorated 3 piece living room suite in cane with loose cushions.....	69.00





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An unusual country School, situated in a park of twenty acres. Study and plays designed to develop a healthy body and normal mind. Tuition \$1000.

Sunny-Brae

Avon, N. Y.

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A French Boarding and Day School

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New York City

Removed from 9 rue de Chaillot, Paris (next to the American Embassy)

MISS BANGS and MISS WHITON

Principals
1890-1917

The only Country School for Girls in New York City. Large enough to be a "Real School," small enough to be a "Real Home." Certificated at the leading colleges. Out-of-door life on wooded school park of 35 acres.

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Miss C.E. Mason's Suburban School for Girls. "The Castle."

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Only 40 minutes from N. Y. City. Upper School for girls 13 to 25; Lower School for girls 7 to 13. All departments, including graduating and special courses. Vocational. Special courses in Art, Music, Literature, Languages. Certificate admits to leading colleges. Illustrated catalog.

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MRS. MERRILL'S
SCHOOL for GIRLS

ORIENTA POINT

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IN WRITING FOR ADVICE from the School Directory of Vogue, please be sure to state just how expensive a school you can afford, what part of the country you would prefer the school to be in, and what your plans are for your child's future education. Which preparatory school we recommend depends largely on your replies to these questions.

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"A School with an Atmosphere of Work."

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Girls' Camps



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Good food
Good friends
Good fun

Good sailing
Good swimming
Good sports
Good salt sea air

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Box 2

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VOGUE'S SCHOOL DIRECTORY

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New York

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A select camp for young boys who have not yet reached the age of independent aggressiveness.

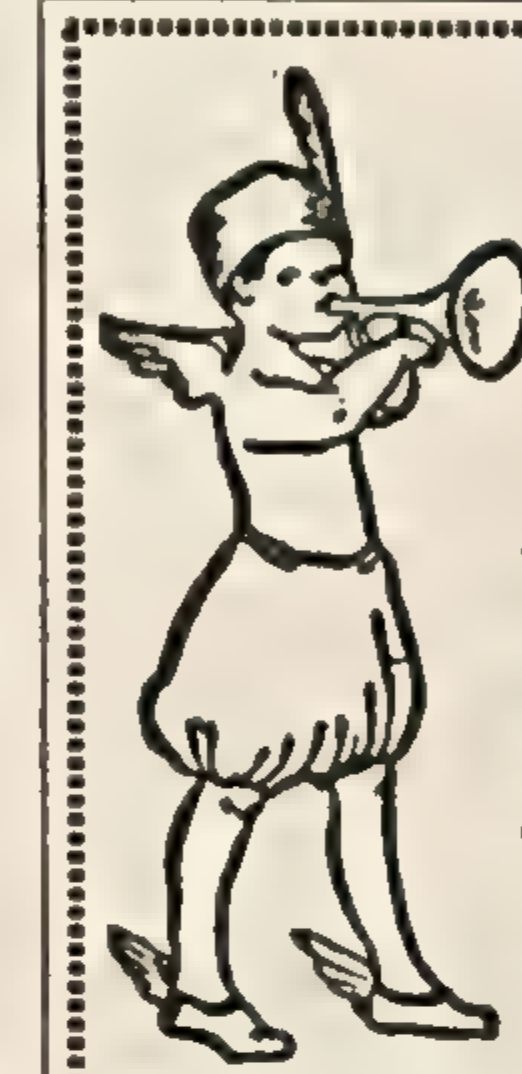
Wide range of activities: every sport, pastime, and hobby young, red-blooded boys may love; horsemanship under West Point men (Cadet Oliphant, football star last season); trips, and elementary instruction in automobile and motor boat mechanism.

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MAX SCHLING, 785 Fifth Ave., New York City. Flowers and plants for every occasion. Best quality, tastefully arranged at moderate prices. Write for price list. Telephone Plaza 1241-2022.

MAX SCHLING, Charter Member of International Florist Telegraph Association. Place your order now and have flowers delivered in two hours in New York or any other city.

For The Hostess

VERSES to order for various days, suited to people of numerous ways. Fortunes for favors and jingles for dinner. Certain to satisfy angel or sinner:

State what you want when you write me a letter. Ask for my prices—the sooner the better!

Kitty Parsons
1415 Beacon Street Brookline, Mass.



Even in these days of knitting, there is some sewing that must be done. These little novelties are of bayberry wax, and quite indispensable to anyone who must make or mend. The cost is 25c for each one. If you wish Vogue will buy them for you. See purchasing instructions on page 14.

Fruits

H. HICKS & SON
The Fruit Shop
557 Fifth Avenue at 46th Street
Tel. 1762 Murray Hill. New York.

USEFUL—RELIABLE—PROFITABLE
Shoppers' and Buyers' Guide offers you a direct road to whatever you may desire. Use it today. Save yourself trouble and worry.

Furniture

LEAVENS' FURNITURE. Simple, straight line—unfinished, stained, enameled, ornamented. Illustrated Free. Confer with decorators or Wm. Leavens & Co., Mfrs., Finishers, Boston.

NEW YORK GALLERIES
Grand Rapids Furniture Co., Inc.
Plates of interesting interiors gratis on request.
34-36 West 32d Street. New York City.

DANERSK—2 West 47th Street, New York. We manufacture furniture and finish to harmonize with things you have. Complete your rooms now. Valuable new catalog No. 1-11. Quick deliveries.

FOR TOWN & COUNTRY HOUSES at all times of year. Distinctive McHughwillow furniture, fabrics, wall papers & unique accessories for home. Est. 1878. Joseph P. McHugh & Son, 9 W. 42d St., N. Y.

YOU ARE OR INTEND refurnishing your home. Mme. Naftal will purchase whatever furniture, rugs, draperies, etc., you wish to dispose of. Write or phone, 69 W. 45 St., N.Y. Tel. Bryant 670.

WRITE FOR THE PIECES you need giving as many details as possible. Pictures and description will be sent promptly. Mary Allen, Distinctive Furniture, 77 Fifth Avenue, New York City.

UPHOLSTERED FURNITURE of quality & latest design. Beautiful style book explains highest quality of construction and how to recognize it. Sent on request. H. A. Kelly Upholstering Co., Clinton, Ia.

THE THONET-WANNER CO.
Wholesalers, Makers and Importers.
The most comprehensive wholesale exhibition in New York. 43 to 51 West 36th Street.

Furs

FUR REMODELING AND REPAIRING. Expert workmanship; reasonable prices. Chas. Horwitz, Furrier since 1892. 41 E. 8th St., N. Y. (two blocks west of Wamamaker's). Tel. 137 Stuyvesant.

FURS. Better quality for less money than elsewhere. Send for our new catalog illustrating many stylish models. A. H. Green & Son, 37 West 37th St., N. Y. C.

FUR REMODELING. Specialty of Renovating old fur garments. Prices as low as consistent with good workmanship. A. H. Green & Son, 37 West 37th Street, New York. Greeley 2210.

J.O. TEPPER, 12W.36 St., nr. 5 Av., N.Y., requests the opportunity of acquainting you with the advantage of buying exclusive Fur models direct from mfr. Also the wonders that can be worked with your old furs.

Trade "RELIABLE FURS" Mark—Everything in furs, perfect fit, and right up to date, alterations, repairs. Reasonable Prices. S. Christiansen, 124 East 57th St., N. Y. City.

SILVER FOX SKINS sent on approval from the animal's back direct to yours. You save all the Furrier's Profits. Alaska Silver Fox Farm, Plattsburg, N. Y.

Gifts for Soldiers and Sailors

THE APPROPRIATE GIFT. Fruit, candy, jams, jellies & salted nuts with smokes, etc. In attractive boxes. Prices \$5, \$10, \$15. Tel. River, 1762. Broadway Fruit Co., 2554 B'way at 96th St., N. Y.

Gowns Bought

MME. NAFTAL pays highest cash value for fine misfit or slightly used evening, street and dinner frocks, furs, diamonds, jewelry, silverware. 69 West 45th Street, New York. Bryant 670.

MME. FURMAN TELEPHONE BRYANT 1376. 103 W. 47th Street, N. Y. C. Absolutely Full Value Paid for Ladies' Misfit or Slightly Used Clothing of any Description.

WE PAY CASH for Evening and Street Gowns, Dancing Frocks, Furs, Wraps, Diamonds, Jewelry and Silverware. Consult us before you sell. Write, Phone, Send. Mme. Furman, 103 W. 47th St., N. Y.

YOUR MISFIT or slightly used street & evening dresses, suits, wraps, etc., can be sold at cash value to Mme. Naftal. Satisfactory service to patrons at a distance. 69 W. 45th St., N. Y. Tel. Bryant 670.

BERNARD pays 50% more than others for gentlemen's discarded Summer or Winter business suits, overcoats, Tuxedos, full dress, fur coats, trousers, also shoes. 452 7th Av., New York. Greel 2499.

Gowns Remodeled

MY RE-BUILDING OF GOWNS IS THE TALK of New York, because I have made creations out of gowns that seemed hopeless. Homer, 11½ West 37th St., New York. Tel. 5265 Greeley.

ECONOMY, ALWAYS A VIRTUE, is especially necessary now. Practice economy by having old dresses remodeled. My shop does good work at moderate prices. Mrs. Gordon, 910-7th Ave., N.Y.

VICTORINE—Rebuilder of gowns. Old gowns remodeled equal to new. Evening gowns a specialty. 160 West 84th Street, New York.

Gowns and Waists—Cont.

Made to Order

SMART GOWNS AND SUITS
Made to Order.
Distinctive remodeling.
Mme. Zara. 625 Lexington Avenue, New York.

HELEN HELLER

Evening gowns, wraps and street dresses of distinction made-to-order. By appointment only. Phone 4571 River. 253 W. 91st St., N. Y.

ARTISTIC GOWNS & WAISTS
made-to-order. Best materials used. Gowns \$30 up. Waists \$15 up. Mme. Victoria, 373-5th Ave., N. Y., Cor. 35th St. Phone Murray Hill 7212-9243.

MARY GOTT OF THE WARDROBE
begs to announce the reopening of her dressmaking shop at the old address, 24 E. 10th St., New York City. The clothes are made-to-order exclusively.

MULDOON—GOWNS THAT PLEASE
Distinctive gowns made to order to suit the woman of exacting taste. Latest models—Extremely Reasonable. "Muldoon," 150 West 57th Street, N. Y. C.

PRINCET

Creations Exclusive.
22 West 46th St. Elevator 3rd Floor.
Princeton of Paris.

YOU CAN TRAVEL AT EASE
through miles of interesting shops by following the Shoppers' & Buyers' Guide.

Gowns and Waists

Ready-to-Wear

"WHITE" 46 West 46th St., N. Y.
Gowns—Blouses—Hats
• Authoritative Styles for every occasion.
Moderately Priced.

HAND EMBROIDERED CANTON CREPE and Linen Gowns. Also Gowns individually designed for all occasions.
Renfrew Wood, 67 W. 46th St., New York City.

FOR SMALL COST
Advertisers can reach big buyers by placing announcements here.

Hotels in New York—Cont.

THE BROZTELL—27th Street at 5th Avenue, New York. Hub of shopping wheel. Particularly for ladies without escort. Every room with bath and shower. \$1.50 a day upwards.

Household Furnishings

GRAHAM & LITTLE, 36 East 57th Street, N. Y. Decorators—Furniture, Fabrics, Mirrors. Special Designs in Furniture—Gifts. Formerly 8 East 37th Street.

WILKINSON HAND-MADE ART QUILTS. Ideal trousseau gifts. Made only on order. Finest materials used. Illustrated booklet V sent on request. Wilkinson Sisters, Ligonier, Ind.

WINDOW SHADES—Custom made to conform to window & interior appointments. Measurements & estimates on request. Exhibition salesrooms. Ordinator Co., 101 Park Avenue, New York City.

ORDINATORS—Enable window shade rollers to be lowered from top to admit fresh air and light. For all windows in modern edifices. Ordinator Co., Architects Bldg., New York City.

PURE ASBESTOS TABLE PROTECTORS. Any size or shape of table perfectly protected. Detachable sanitary covering. Prices reasonable, quality excellent. Ask for particulars. Turner Asbestos Co., Exeter, N.H.



Rabbit feet for luck! And the little baby will indeed be lucky who has these Bunny slippers to keep its tootsies warm. They are made of white corduroy trimmed in pink or blue. The tail is of real fur. Price, \$1.25. See purchasing instructions on page 14.

Instruction

"COSTUME DESIGN DE LUXE." Designers made by the Correspondence and Resident Courses in the "Paris Way" via Brown's Salon Studio, 597-599 Fifth Ave., N.Y.C.

Interior Decorators and Decorations

MRS. ALEX VAN R. BARNEWALL
19 East 48th Street, New York City.
New Imported Fabrics
Murray Hill 3060

ELSIE DOHERR, Interior Decoration, 500 Fifth Avenue, New York. Suggestions by mail. Full Descriptions of Interiors. Materials purchased. Write for particulars.

MANY BEAUTIFUL HOMES lack atmosphere. I will arrange your furniture and give your home the atmosphere of your personality. Mrs. Serrell, Studio, 105 East 19th Street, N. Y.

IDEAS FOR DECORATION. Unusual cushions, lamp shades & other articles created to harmonize with any interior. Let me give you suggestions for your summer home. Selma Loeb, 37 E. 28 St., N. Y.

PETIT-POINT TAPESTRY—Made to order, also authentic designs together with the proper materials in correct colorings. Frothingham, 542 Fifth Ave., New York.

"THE HOUSE OF THREE GABLES," 3 E. 52nd St. Illustration groupings of every type of room. Prices modest and marked in plain figures. MacBride, New York. Only the unusual.

IVORY SETS DECORATED with raised floral designs in latest French pen point. Charming effect for summer bedrooms. Price list on request. Florence Adler, Studio 203 W. 78th St., New York.

Jewelry and Silverware Bought

CASH FOR BROKEN JEWELRY. Old Gold, Silver. We pay highest prices for diamonds, watches, platinum. Est. 1886. Goods returned if offer refused. Callmann, 27 W. 37th Street, N. Y.

JOHN DALEY PAYS CASH for Platinum, Gold, Silver, Pearls, Diamonds, Antiques: entire contents of houses. Established 1869. 654 Sixth Avenue, corner 38th Street. Tel. Greeley 3945.

MRS. T. LYNCH'S SON, INC. buys Diamonds, Pearls, Old Gold & Silverware, only one price offered, our references. Established 1844. 227 W. 42nd St., near Broadway, N. Y. Bryant 1886.

SEND TO A. S. BORG by mail or express any diamonds, old gold, silver, platinum, antiques, pawn tickets, artificial teeth. Cash at once. 146 West 23d Street, New York. Bank references.

WE PAY as high as \$50.00 for old false teeth, any condition (mail or bring). Old gold, silver, platinum, plated ware, antiques. Levit, 727 Columbus Av. (nr. 96) N.Y.

FALSE TEETH, highest cash prices paid for old gold, platinum, silver, plated ware, antiques. Mail or bring. Burns, 510 W. 124th St., near Broadway.

Ladies' Tailors

J. TUZZOLI, now at 27 W. 46th St., N. Y., makes a suit for \$55, which cannot be duplicated under \$90. Quality and material faultless in make and fit. Fur garments remodeled. Advance Spring Models.

PURCHASING INSTRUCTIONS

THE names and addresses of the shops selling the special articles pictured on these pages will be gladly furnished you on request; or, if you prefer, the Vogue Shopping Service will buy any of these articles for you on receipt of your check and instructions. Each inquiry or order should contain a stamped and addressed envelope.

VOGUE SHOPPING SERVICE

19 West Forty-Fourth Street

New York City

Gowns Remodeled—Cont.

WE Welcome inquiries for making and remodeling gowns in latest and advanced styles. Write for descriptive booklet regarding time required, cost, etc. Mme. L. Brown, 677 Lexington Ave., N. Y.

GET YOUR WARDROBE READY for spring. Let me remodel your 1917 or earlier dresses. You can be modishly gowned on a moderate expenditure. Try my service.

ONCE you see what I can do for you, you will let me remodel your frocks spring and fall. Write for information. Mme. Renee, 71 West 46th Street, New York.

AT THIS ADDRESS thousands of women have for years had their dresses satisfactorily remade at great savings. Send for estimates. B. N. Gordon, 51 West 37th Street, New York.

"ZABEL," We make a specialty of repairing and copying models. Children's clothes, underwear, shirtwaists, etc., etc. 762 Madison Avenue, New York. Plaza 6232.

BE PREPARED— let me make your gowns to order for all occasions. Ex. workmanship. Price reasonable. Passee gowns remodeled into chic creations. Peterson, 61 W. 46th St., N. Y. C. Bryant 8852.

THERE IS an interesting story about the success of every business advertised on these pages. Prospective advertisers write for information to Shoppers' & Buyers' Guide Service.

Gowns and Waists

Made to Order

ARTISTIC DRESSES
Made to order for all occasions. Estimates submitted. Your materials used when desired. Homer, 11½ W. 37th St., N. Y. Tel. 5265 Greeley.

THE MISSES CURRAN will make your street and evening gowns and waists for all occasions and also do remodeling at reasonable prices. 134 Lexington Ave. (29th St.), N.Y. Mad. Sq. 8188.

KATHERIN CASEY. Gowns for all occasions. Dancing and Afternoon frocks. Your material used if desired. Remodeling also done. 36 E. 35th St., N. Y. Tel. 1033 Murray Hill.

SPRING AND SUMMER MODELS READY.
Order now.
We do dressmaking by mail.
101 West 11th St., New York. Hannah Gilkes.

"THE MENDING SHOP." Gowns Tailored. Suits Remodeled up-to-date. Shop Blouses and Gowns Refitted. Miss H. Redding Coughlin, 17 E. 48th Street, N. Y. No Branch. Phone 5062 M. H.

Hair Goods and Hair Dressing

ROBERT, Permanent Hair Wave Specialist. No kinks, but a beautiful wave, well nigh a marvel. My Own Original Method. Write for booklet. Robert, 500-5th Ave., Suite 506, Cor. 42 St., N. Y.

SCHAEFFER—542 Fifth Ave.
Personal Attention—Individual consideration in the art of Permanent Hair Waving. Murray Hill 5772.

E. FREDERICKS, PERMANENT WAVE SPECIALIST. Originator of the famous Fredericks Method; results incomparable. Call or write for information. 665 Fifth Avenue, New York. (At 53rd St.)

THE AIM OF THIS GUIDE is to help Vogue readers to purchase both useful and unusual articles from the Best Shops in America.

Hair and Scalp Treatment

HAIR comes out in the Spring; get the new growth started by consulting Waldeyer & Betts, Scientific Swedish Scalp Specialists, 315 Fifth Avenue, New York.

MARIANNE F. IBY
Scientific care of the Hair & Scalp. Residential work only. Please make appointments before 9:30 A. M. Phone 4139 Plaza. 406 E. 57th St., N. Y.

AN ANNOUNCEMENT in the Shoppers' & Buyers' Guide is a profitable introduction to reader and advertiser.

Hotels in New York

HOTEL MARTHA WASHINGTON, 29 East 20th Street, New York. For women. Rooms \$1.50 a day upwards. Meals a la carte, also table d'hôte. Luncheon, 40c. Dinner, 50c. Booklet free.

HOTEL MAJESTIC—Fronting Central Park and West 72d St., N. Y. Accessible to all lines of traffic, but away from the noise of the all-night district. Rooms \$2 day up. Copeland Townsend, Lessee, Dir.

THE TOURAINE—A quiet resident hotel. Two and three room suites catering to exclusive families seeking quietude. Write for Booklet B. 9 and 11 East 39th Street, New York City.

HOTEL WEBSTER, 40 W. 45th St., nr. 5th Ave. On city's quietest street. Most beautiful of N. Y.'s small hotels. Favored by women traveling alone. 4 minutes' walk, 40 theatres; center shopping district.

Ladies' Tailors—Cont.

TAILORED GOWNS REMODELED to prevailing style. 20 years' experience. Tailored suits from \$85 up. J. H. Comstock, 286 Fifth Avenue, (30th St.), New York. Tel. 158 Madison Square.

M. ZWERN, 425 Fifth Avenue, N. Y. Creator of Smart Tailored Suits and Gowns to Fashionable Women at unusual low prices. Established since 1902.

L. GILBERT. In spite of the fact that fabrics are very high we are still able to make suits at \$50. We also remodel furs & store them free of charge. 63 West 46th St., N. Y. Telephone Bryant 2373.

Laundering

TROUSSEAU LAUNDRY. The ideal laundry for fine linens & laces; thoroughly reliable. No chemicals used. Immaculate workmanship. Prices & references upon request. 589 Eagle Avenue, N. Y. C.

THE AIM OF THIS GUIDE is to help Vogue readers to purchase both useful and unusual articles from the Best Shops in America.

Linens

FILET TIRE monograms are just the latest thing in linens and make most appropriate gifts. Send for leaflet.

Porto Rico Store, 402 Madison Avenue, New York.

ROSA JOSEF. Importer of Fancy Table Linens, all descriptions. Prices moderate. For appointment, phone Murray Hill 6515. Write 8 East 46th Street, New York.

TROUSSEAU outfits a specialty. Finest of imported linen & art emb'deries from Belgium, France, Austria. Bod linens, table damasks, handchiefs, monogram embroidery of merit. M.J. Forster, 307 W. 79 St. Schuy. 5199.

Lingerie and Negligees

SILK UNDERWEAR AND NEGLIGEEES to individual order. Exclusive styles, refined taste. Hand-emb'd in artistically shaded colors. Mme. Paula, 622 West 137th Street, N. Y. Tel. Audubon 8692.

MAISON HELENE. Lingerie Française & negligees elegant, hand-made by French needle artists. Beautiful children's dresses, 3 to 8 yrs. Sent on approval. Write for cat. 703 Esplanade, New Orleans.

UNUSUAL LINGERIE, hand-made, real lace trimming. Trousseau of Distinction. Priced from Two Dollars, Utmost Value. Your lace used. Garments copied. Dorothy Lee, 500 5th Ave., Room 606, N. Y.

ALEXANDER'S, 62 East 34th St., N. Y. An exclusive blouse, lingerie and negligee shop, specializing in the unusual. Mail orders given careful attention. Tel. Murray Hill 3938.

IS THERE ANYTHING YOU WANT that you cannot find in this Guide? We don't believe so. If there is write us about it.

Maids' Uniforms

NURSES' OUTFITTING ASS'N, 425 Fifth Avenue at 38th Street, New York.

Dresses ready made and to order. Collars, Cuffs, Aprons, Bibs.

NURSES' OUTFITTING ASS'N, 425 Fifth Avenue at 38th Street, New York.

Milliners

GERHARDT HATS. Exclusive and Distinctive Hats. 12 East 46th St., N. Y. Opposite Ritz-Carlton.

LANG, MILLINER—though showing the newest French designs, we specialize in remodeling. We will use bits of material from your tailored costumes. 13 East 36th Street, New York. Just off 5th Ave.

Mourning Apparel

"THE SHOP OF BLACK." Mourning Apparel of quality; style conforms with social requirements. Gowns, blouses, millinery, accessories. Prices mod. Calder & Co., 2643 B'way (100th St.)

MULLEN SHAW. Everything smart for mourning wear. Special widow's veil hat and high neck blouse, \$10 each. 16 West 37th Street, Greeley 625

Patterns

PATTERNS CUT TO MEASURE from illustrations, description of model. Fit guaranteed. Special attention to mail orders. Mrs. W. S. Weisz, 41 West 35th St., New York.

Perfumes

FIANCEE and GARDEN Fragrance Perfume Specialties—convey to you the true fragrance of the actual flowers. Samples on request. Woodworth, 392 Fifth Avenue, New York.

Photography and Photographers

PHOTOGRAPHER-OF-MEN Pirie MacDonald, 576 Fifth Avenue Cor. 47th Street (over Theo. B. Starr, Inc.)

PHOTOGRAPHS WHICH ARE PORTRAITS. I shall not be satisfied unless you are. Mary Dale Clarke, Telephone Plaza 1492, 665 Fifth Avenue.

Rooms and Apartments

13-15 EAST 54TH STREET, N. Y. Boarding place of exceptional advantages where home comforts are enjoyed by its guests. The cuisine and location unexcelled. Moderate prices. References.

Rugs Cleaned and Repaired

THE THOMAS J. STEWART COMPANY (Formerly 1554 Broadway) Rug and Carpet Shampooing—Oriental Rug Repairing at our plant by native experts; also

ASK regarding our out-of-town estimate offer. 88-92 Erie Street, Jersey City. 145 West 99th Street, 504 West 126th Street, New York City. Telephone Riverside 102.

Shoes

SHOECRAFT SHOP, 27 West 38th Street, N. Y. Smart Shoes in widths AAAA to D and in sizes from 2 to 10. Send for booklet "Fitting the Narrow Foot," and Catalog V. S.

E. HAYES, 9 West 29th Street, New York. Individual style in ladies' shoes to order in materials and color of costumes. Write for booklet and directions in self-measurement.

THE STERLING QUALITY of these shops is attested by their presence in this Guide.

Shopping Commissions

MRS. H. GOODALE ABERNETHY Succeeded by Miss E. V. Stovel. Shopping Commissions. Without charge. 37 Madison Avenue, N. Y. Tel. Mad. Sq. 3900.

MRS. E. F. BASSETT—145 West 105 Street. Will furnish your house from attic to cellar. Buying advantages at your disposal. Goods on approval. Academy 2253.

MRS. SARAH BOOTH DARLING Purchasing Agent. Accompanying out-of-town patrons. No charge. References. Chaperoning. Write for circular. 157 West 78th Street, N. Y.

MRS. S. D. JOHNSON 347 Fifth Avenue Opp. Waldorf Astoria. Telephone 2070 Murray Hill. Shops for and with you without charge.

MRS. C. B. WILLIAMS, New York Shopper. Will shop with you or send anything on approval. Send for bulletin. 366 Fifth Avenue, New York.

MRS. CAROLINE FLOWS. Experience has taught me that certain shops excel in certain lines. I will shop for or with you. No charge. References. Goods sent on approval. 14 W. 92nd St., N. Y.

ELIZABETH C. MALADY—A personal acquaintance with New York's shops enables me to buy with taste and discrimination. Prompt service. Goods on approval. 33 Convent Ave., New York.

MRS. GEORGETTE DUNBAR EVANS will keep you in touch with N. Y.'s advanced modes. Will shop for or with you gratis. References and booklet. M'ngside 345, 438 W. 116th St., N. Y. C.

"BEAUTIFUL THINGS I SEE." Write for Free Fashion Letter with list of bargains. Shops free for or with you, wholesale or retail. Booklet. Irene Stephens, 334 Fifth Avenue, New York.

MRS. EDWIN McALLA DAVIS, 331 West 83rd Street, New York, will do all kinds of shopping for you. Services free. Specializing wallpapers, chintzes, rugs and artistic furnishings.

MISS BLANCHE ADLER, formerly of Alabama, will shop for or with you. Service free. Anything sent on approval. Reference requested. 26 West 85th Street, New York. Tel. 6522 Schuyler.

CHICAGO BUYER will shop for you or with you without charge in Chicago or New York. Mary L. Warren, 14 East Jackson Blvd., Chicago. Telephone Wabash 8000.

MRS. MARIAN PRINCE WEIGLE, 64 W. 97 St., River, 3249. My knowledge of N. Y. shops will save you time, money and annoyance. I can always find the best at lowest prices. Services free.

PERSONAL ATTENTION to shopping commissions of every description, accompanying patrons when desired. No charge. References. Mrs. A. B. Marine, 7 East 42nd St., N. Y. C.

Shopping Commissions—Cont.

MRS. L. J. PHILLIPS 78 Washington Place, New York. Will shop for you on blouses, silk undergarments and negligees. Tel. Spring 597.

MAIL ORDER SERVICE—Suits, gowns, blouses, lingerie, etc., the choicest of New York's best manufacturers, at special prices. Circular. The Grey Service, 500-5th Ave., Suite 602, N. Y.

Smocks

WAR-TIME SAVING. Semi-made Smocks, \$3.50 up. In crepe or chambray. State color, age for children. Bust measure, for adults. Satisfaction guaranteed. The Smockery, Englewood, New Jersey.

HAND-DYED SMOCKS \$7. In rose, blue, lemon, green, violet and flame. Unusual buttons, white collar. Send bust measure. Also children's smocks. Mrs. G. S. Kramer, 156 West 106th Street, N. Y.

Specialty Shops

SPORT SKIRTS, hats, smocks & blouses. Attractive models in children's school & party dresses. Novelty & fancy articles for gifts. The Commission Shop, 366 Madison Ave., N. Y. Murray Hill 8296.

UNUSUAL NEGLIGEEES. Luxurious Glissors and Tea Gowns, Knitting Bags, Sport Hats, Pillows, etc. Phoebe Arleigh, 51 East 59th St., N. Y.

Sport Things

ADJUSTABLE Fancy Hat Bands. Wick fancy bands and silk puggaree scarfs in a great variety of color combinations; fit any size hat; club colors to order. Wick Narrow Fabric Co., Phila., Pa.

OUR NEWEST SAILOR, Bangkok brim. Crown band & binding of linen, & that indescribable something which is a distinguishing feature of all Youmans' hats. Youmans, 581 5th Ave., N. Y. C.

THE SPORT CLOTHES SHOP, 1630 Walnut St. Phila. Season Shop, Augusta, Ga., opp. Hotel Bon Air. We specialize in women's Sport Clothes for every occasion. Riding togs for men, women & children.

UTILITY "GOODWEAR" SWIMMING CAP. Diver & Tam of double rubber—reversible—comes in Black, Maroon, White & Tan (All white lined). Stern Specialty Co., Dist., 40 E. 22nd St., N. Y.

YE TUNIQUE DRESS, like good manners, belongs to gentlefolk—can be seen but not heard. Charming for young or old. Ye Tunique Shoppe, 53 West 37th St., N. Y.

SAVE THE FIGHTING MAN'S WOOL! Instead of knitted sweaters wear one of the unusual things made by Barbara Lee Smocks, 41 West 36th St., N. Y.

Stationery

FOR INFORMAL CORRESPONDENCE—Name and address neatly printed on 125 envelopes and 200 sheets Japan Bond \$1. Correct style and size. Postpaid. Tiffany Press, Peru, Ind.

Swimming

SWIMMING SCIENTIFICALLY TAUGHT in our three-tiled pools in water that is continually filtered and heated. Learn the art of Diving. For further particulars send for Booklet V.

THE DALTON SWIMMING SCHOOL the only school in the city that has taught swimming for eighteen years. 19-25 West 44th Street. 308-310 West 59th Street.

Tea Rooms

THE TALLY-HO, 20 East 34th St., Opp. Altman's Luncheon Southern Chicken Dinner Delicious Southern Cooking.

THE PICCADILLY TEA ROOM The last word in tea dainties. Tempting luncheons and dinners. 172 W. 72nd St., near Broadway.

Toilet Preparations

REDUCE SUMMER'S SUNBURN & Tan by using Hinz Ambrosia Carbolate, \$1.50 per jar. Endorsed by physicians. On sale at B. Altman's & Lord & Taylor. Hinz Ambrosia Prep. Co., 69 E. 59th St., N. Y.

Traveling Accessories

TRUNKS and Travelling Bags. Send for Beautifully Illustrated catalogue. Any article sent on approval. Brodell's Luggage Shop, 325 Fifth Ave., N. Y. City.

LIKLY LUGGAGE Guaranteed Wardrobe Trunks, Traveling Bags, Suit Cases, and all articles for travelers' use. Send for catalogue. 311 Fifth Avenue, New York City.

Unusual Gifts

RARE THINGS FROM THE ORIENT Many New to America. Unusual—Attractive—Useful. Booklet "V," illustrating almost 200 Novelties, free. Bertha Tanzer, 20 West 30th St., N. Y.

FASCINATING SUGGESTIONS FOR GIFTS of all kinds in our new catalogue. Elizabeth H. Pusey, 16 E. 48th St., N. Y. C. Also at Hyannis, Mass., during summer.

FOR THOSE WHO KNIT FOR THE SOLDIERS Wool-Winders & Sock Stretchers. Many other interesting articles. Catalog A on request. Nature Studio, Baltimore, Md.

PAPER DOLLS. Patty and Paul Smart-styles, the loveliest ever printed; beautiful colors, latest modes. 15c each, 25c the pair. Smart-style Paper Doll Co., Lynn, Mass.

EARLY ENGLISH AND COLONIAL mantels and fireirons. Originals and fine reproductions. Interesting pieces in hand forged metalwork. Booklet on request. Arthur Todhunter, 101 Park Ave., N. Y.

ECONOMIZE! Visit Bessie Butzel Frey's upstairs gift shop, 302-5th Ave., opp. B. Altman's. Knitting bags, bureau boxes, bridge prizes, toys, etc. Gifts made to match color schemes.

TRENCH TORCH holding cigarette. Surprise novelty, gift card, patriotic container. Price 25c, box of three 50c, of six 75c. Little Workshop, 68 Lafayette Ave., Brooklyn, N. Y.

ART KNITTING NEEDLES. Decorated in enamels; charming flower designs. Delectable Easter gifts. Boxed and posted for \$1 a pair. Gordon B. Moss, 183 Irving Place, Rutherford, N. J.

Weaving (Hand)

HAND-WOVEN Silks & Linens of unusual decorative value. Charming costumes & draperies. Quaint old samplers sent on approval. Flambeau Weavers, 7 East 39th St., N. Y. C.

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The treatment for sallow, sluggish skins is given on this page. Look for other treatments

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This Is The

SPRING MILLINERY NUMBER *of* VOGUE

ALTHOUGH this is the Millinery Number of Vogue, and an issue in which we are showing you page after page of the new spring hats, both from Paris and from the hands of the designers in this country, we are going to talk very seriously about some things that have little bearing on fashions. For it is a way we have in these days; no matter what our interests may be and what our mode of living, whether we are the makers of magazines or those who read them, the creators of fashions or those who wear them, our days are coloured by one idea—that of helping our government to win this war.

The thought runs through our lives like a scarlet thread; it affects not only those who are actively engaged in official service for the government, but every intelligent person who comes in daily contact with other thinking people. Those who can exchange ideas and stimulate thought concerning any large movement, are often just as powerful factors in its accomplishment as those who are doing the actual work. Definitely, we mean that if you are a woman and desire to do your part in this great national industry—for this war is an industry, to the carrying on of which the nation is giv-

ing all of its faculties—there are other ways in which you may help besides working in munitions plants, or driving motor-cars, or rolling bandages, or knitting garments. You can, whether you live in one of the largest cities or smallest towns, use your influence as an intelligent woman to actual practical purpose. Now, turn to page 49 and read the article, "Recruit a Man for the Navy!" In this article we explain just how you can, no matter who or where you are, do an appreciable service to the United States.

Another article on service for women, service in which the worker must be a specialist and devote all of her time to that particular work, is that on page 50. It is entitled "Land Service for Patriotic American Women," and whether it applies to your life or not, it will interest you.

THE NEW MILLINERY

Vogue is decidedly enthusiastic about the hats the designers have bestowed upon us this spring; they are positively kaleidoscopic in their originality. Paris has sent us countless shifting bits of silk and straw, feathers, fruits, velvets, metallic ornaments, tassels, and flowers.

And all these are put together and fitted into charming lines and becoming shapes and lovely colour combinations by the deftness and infinite patience of French fingers and the ingenious designing of French minds.

Then there are the hats that our own designers have given us; they have a great deal of the spirit of the times. Even in war times, such things as hats continue to be necessities of life, and a hat may be many things beside the chastening influence Saint Paul considered it should be. This year, it may be a poke or a high-crowned turban or a wide hat with an illusory brim. Further, it is a sort of energy of line and depth of colour that is particularly noticeable in hats this spring.

SOME PRACTICAL DESIGNS

There are some Paris frocks in this issue, too, all built on the slim material-saving lines of this season, and then we'd like to call your attention to our "Dressing on a War Income" department. This time it is particularly practical; there are two very good designs for frocks and a well-cut suit that any one would do well to invest in at this season.

VOL. 51. NO. 4

WHOLE NO. 1089

Cover Design by Helen Dryden

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Victor Georg

MRS. ROCHE

Mrs. Roche has spent much of her time this winter at Wendover, her country place at Wappinger Falls, Dutchess County, where she expects to organize a war charity. Her two sons have entered the service. Captain Maurice Burke Roche is in the Army and is stationed at Camp Dix. Mr. Francis Burke Roche is an ensign in the Navy. Her daughter is Mrs. Arthur Scott Burden, who is very much interested in the work of the Food Administration



This high close turban, pulled well down on the head in the new manner to conceal the coiffure, and trimmed with a high explosive of black burnt peacock that straggles about the face in straight strands, is typical of what the modistes are offering us this spring; imported by Thurn

MARIA GUY

THE HATS THAT BLOOM IN PARIS

IT is one of the most charming poems of Verlaine, entitled "Offering," that begins,

*"Here are fruits and flowers,
and leaves and branches,
And here is my heart."*

And this season, fruits and flowers and leaves and branches are also the offerings of the French milliners, and they, too, offer their hearts, as well. For what French designer ever creates anything without putting his heart into his work? With the coming of spring we shall gather all the fruits and flowers which industry can invent to decorate us—even kid flowers, a new variety, —while we are waiting for our poor fields to prosper and our gardens to bloom.

FRUITS LEAD ALL TRIMMINGS

These offerings are very scarce, but very rare. Never, since the beginning of the war, have so few early hats appeared to let us know the tendencies of the coming season. But the representative few which are shown are quite unusual and unexpected in their turns of fashion. Large hats are as numerous as small hats, and certainly the milliners have created at least one design for every type of woman and adorned it with her favourite trimming. There is a great variety in trimmings; almost every hat uses something new and distinctive. Fruits, no doubt, will lead the trimming list as the season advances, as they are quite the newest whim. The fruits are shown in their natural colourings and look delicious enough to eat; they are carried out in hand-painted silks, tinted parchment paper, soft suède leather, and patent leather; and natural colour foliage is used in each case. Paulette et Berthe have used red currants in a clever way. The high

No Fruit or Flower Is Too Strange, No Material Too Unexpected, Whether Tinted Parchment, Kid, or Metal, to Trim the New Hats, Chief Among Which Are the Swathed Turkish Turbans, Pulled Well Down on the Head

crown of an English sailor shape, in a rich burgundy shade, is completely covered with currant leaves pressed flat against the straw. Suspended from the top of the crown and lying over the leaves are thick clusters of the currants, quite as splendid as those especially cultivated by a Scotch gardener. On the hat sketched at the lower left on page 35, Maria Guy uses wonderful malaga grapes in their true early colouring, a delicate transparent green. These grapes and a branch of the foliage trim this three-cornered shape of sand grey milan straw. The effect is one of freshness and crispness, characteristic of the spring modes.

The flower trimmings, too, are interesting, and some of them show a most unusual combination of materials. There are flowers of beads, of a soft metal that resembles tin, and some of suède and patent leather. Flowers of parchment paper, delicately painted, are quite the latest idea, and hand-made silk and satin flowers are very unusual when two colours are combined, one as the under side of the petal. For example, Lucie Hamar, in a turban of turquoise blue straw, attains the thickness and weight of the Turkish turban by using large full-bloom roses made of black and turquoise satin.

The under side of the petals is in the turquoise satin while the outside is in black. Valentine About, too, does something very unexpected in the way of trimming. She has covered a broad-brimmed hat with blades of wheat at which a company of tiny mice is nibbling. And besides this, she has trimmed a soft brimmed shape with parchment flowers, painted and gilded like those in a missal. This model is shown at the lower right on page 57. This modiste does not follow the fashion strictly; she does better, for she interests herself in the individual. A proof of this is the charming experiment she has made with her Louis XVI model, shown at the bottom of page 32, which sits high on the head in back, revealing the coiffure. It is trimmed with a simple bow of organdie. This hat is a strong contrast to most of those we see, for the majority cover the back hair completely and come so far down over the eyes that the wearer needs to turn up the brim in order to see where she is going.

Narrow ribbons are used very charmingly for *cocardes* and other ornaments. This gives one an opportunity of choosing a small ornament with vivid colouring without losing any of the tailored chic of one's hat, for these ribbon affairs are very effective for brightening a small dark tailored shape. Silk braid is also used in this manner, but it is quite evident that metal cloth is to be discarded entirely, while wool has taken refuge in hats for sports and country wear.

The designers are making head-dresses of flowers, and it is evident that they will continue to make these for some time to come. After all, in the warm summer days there is nothing lovelier than a young woman dressed in white and crowned with roses, poppies, or



LANVIN

To a formal hat in shades of tan was given the very wide brim that so many of the newest hats affect; it is of silk jersey, faced with straw braid, and there are rows of silk fringe

jasmine. And very simple shapes, undulating and supple, taken from portraits by the great masters of the English school of painting, are the most charming foundations for ornaments of flowers and foliage. For dinner or the theatre, simple wreathes of vine leaves or ivy, in natural colours, in spangles, or even in black silk, eclipse the most beautiful jewels, when they are suited to the type of beauty that wears them.

Tulle is looked upon as a friend in need, for what has not been done with tulle this season? It is smart as a veil for the face, and for veiling an entire turban it is fascinating. Indeed, nothing could or should be more becoming. Tulle or a coarse net is used on many hats, even for daytime wear; on some of these it is edged and trimmed with straw. Entire turbans of tulle are sponsored by the smart Parisienne and are wonderfully comfortable for evening, when hats must accompany the informal dress which is being worn to restaurant and theatre.

THE COLOURS FOR SPRING MILLINERY

It is not difficult to forecast the colours which will lead in millinery this season, for taupe, a cold grey, and warm pale sand shades are seen in every collection. Deep red—a rich wine red—and a vivid turquoise blue are also among the fashionable colours. A colour combination that is frequently seen is dark

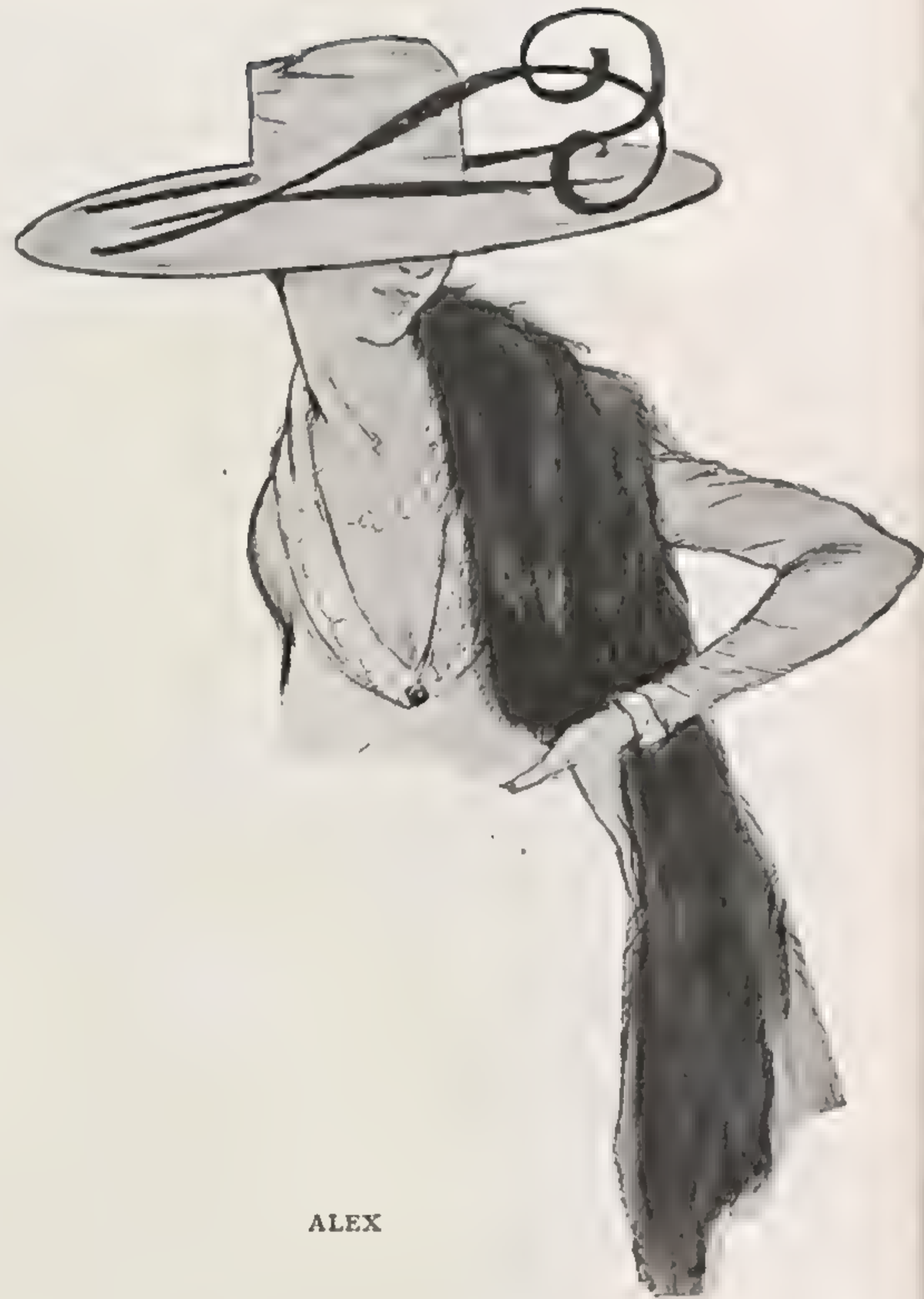
chocolate brown and brick red; taupe and brick red are also used together in many cases. However, most of the milliners believe that while light coloured straws and silks will be very smart during the season, eventually we may have a quiet season of navy blue and black.

THE ANGLE AND SHAPES OF THE NEW HATS

The angle at which the new spring hat is worn depends, of course, upon the style of the hat. The large hats sit straight on the head. The Oriental turbans are worn closely, covering the head and, in true Oriental fashion, showing very little hair. On the other hand, Georgette, as well as Maria Guy, designs hats that set high up on the head in the most dignified fashion, showing most of the coiffure.

Many of the small hats are of the harlequin or gendarme shape. We have been wearing this style, swaggeringly turned up at the front, during the winter, and the spring brings still more of these hats. Some are large and others very small, but most of them show an exaggerated width in proportion to their length from front to back. It is chiefly on the broad-brimmed shapes that flowers and foliage are used as trimming, and as spring blossoms into summer the popularity of these hats will undoubtedly increase. As afternoon hats, this style is especially good, for they suggest and are particularly suited to a soft gown of chiffon or silk—the accepted gown for a summer afternoon in town.

The newest of all shapes is the Turkish turban,



ALEX

An afternoon hat on typically broad and simple lines is duck grey crinoline with the sheen of silver tissue underneath and the sweep of pheasant feathers, marked with silver, across it

and it is proving exceedingly popular. We shall have to become accustomed to many odd shapes, some with an effect of thickness which is surprisingly becoming. Some of the modistes, on the other hand, extol large hats and would like us to return to a more formal and elegant style in millinery. When we search for the means by which this elegance is attained, we discover that most often it is by the use of feathers. These are not necessarily graceful sweeping plumes, as would be imagined, but often are made feathers, such as burnt goose, peacock, and ostrich aigrettes in small cocardes. These trimmings are very unusual, and many of them resemble fur or fluffy hair. Small curled ostrich tips are used in cocardes and as entire facings. Lucie Hamar uses soft rose ostrich tips on a smart shape of brown milan straw, sketched at the upper right of page 40. The crown is high and straight, while an uneven brim, which is quite short and slightly upturned at one side, has a long sweeping line extending well over the shoulder toward the back. The upper side of the brim is entirely covered with small curled ostrich feathers in a delicate rose shade. This combination of colour is considered very smart and is very new. Lucie Hamar shows a marked classic tendency; in addition to her formal broad-brimmed hats, of which she is one of the chief exponents, she shows



GEORGETTE

HATS IMPORTED BY THURN

The black tulle hat that was designed for her to wear when dining at the restaurant may be quite confident in its simplicity because its lines are so very good. The narrow crown hidden by the upward sweep of the brim, purposely dented in the back, is straight and high, and on it and outlining the brim are effective rows of black bugle beads



GEORGETTE

Georgette likes hats that fit the head closely; she liked this rough blue straw so well, with its spiral rows of lacquered beige quills, that she wears it herself

turbans of tulle for evening, one of which is sketched in the middle on page 33. These turbans are extremely popular with the woman who goes out a great deal and must dress accordingly, as they are always in excellent taste. The turban of white tulle with a bride under the chin, is a charming example. Sketched at the top on page 34 is a large flat hat which, under a layer of tulle, preserves, like a book of souvenirs, dried poppies and roses and pinks.

At Reboux's we find two principal types; these are toques and the big Louis XIV shapes, which have a charm which was never surpassed in that glorious age. There are feathers and cockades on the taffeta hats and wreathes of grapes and apples on light straws. Then there are feathers which are put on flat, like material, and which cover the brim of the hat, which is of straw in a contrasting colour.

The toques are almost helmets and are worn well down over the eyes; they bristle with



ALEX

This turban of smoke grey yedda straw is practically trimmingless, but it arrives, like many another diplomat, under the protection of the crown; two hats imported by Thurn



VASSELIN VILLETARD

The big hats aren't the only clever ones on the family hat-tree this spring; witness this narrow black milan brim surmounted by a veritable bomb of burnt ostrich, secured by a substantial tulle chin-strap; imported by Waters

feather ornaments and wings, but use very little ostrich. Sometimes these feathers—curled cock's plumes, for instance—float out behind, suggesting hair on the hat instead of under it. One small close-fitting toque, sketched on page 35, is of red brown milan straw, turns up abruptly at one side, and has a long line at the back. It is trimmed with an uncurled band of ostrich in a grey green shade. Not only is the colour combination unusual, but the effect of these feathers, which are almost straggly and which fall over the brim to the eyes, is very startling.

From Vasselin Villetard comes an evening or afternoon toque, sketched on this page, which is worn in true "battle style"—straight on the head and with a trim chin-strap of pleated tulle. The hat is all black; the upper part is transparent and is in softly pleated tulle, while an edging of liséré straw gives line and stiffness to the shape. Feathers of burnt ostrich, giving an effect quite like monkey fur, spring from the top and fall over this helmet like a waterfall. Maria Guy, too, advocates helmet-like toques worn with a martial air. In the hat sketched on page 27 she uses coarse straw that is very shiny, and trims its three sides—for this hat has only three sides—with ornaments of burnt peacock feathers that shine and glisten in the sun. The ends of the feathers fall over the eyes in a most unusual fashion, giving an air of mystery.

Maria Guy protests at making children's toques for women to wear and insists upon making large shapes of straw or of satin trimmed with spangles. A hat of coarse straw with a brim like a double puff of elephant grey taffeta is very striking in its smartness. This hat, sketched at the lower left on page 33, is both elegant and very simple. Another Guy model, sketched at the upper left on page 34, has a crown of balls of jet and a straw brim swaggeringly turned up at the front.

On account of the scarcity of other millinery materials, small hats of taffeta or satin with very little trimming will be worn during the spring season and probably until late into the summer. But the American woman need not be disturbed by this, as some of the smartest models are of silk, satin, or ribbon. The soft draped effects can be carried out far more gracefully in materials than in straw. Lewis uses a great deal of silk, Georgette crêpe, and satin, but usually combines these materials with straw. He is giving most of his attention to the harlequin-gendarme line, which allows the hat to be pulled down to the shoulders behind, while it turns up from the face in front. His harlequin hat, sketched at the lower right on page 58, is of blue straw with a wreath of anemones in all colours. Many of his models are on similar lines, whether they have brims of silk and crowns of straw or vice versa. Many are



In a season of high turbans and three-cornered hats, a model that is both is, of course, doubly desirable. This one is of black liséré straw with a brim which is faced inside with white Georgetowne crêpe, and it has as dashing lines and points as one could possibly wish. Then, as a crowning attraction, there are pompons of large white clipped ostrich feathers which flare up on the side and fall over the upstanding brim

THE ART OF JOSEPH, WHO
MADE THEM, AND THE
CHARM OF THE LOVELY
LADY WHO WEARS THEM,
GIVE THESE HATS A POSI-
TIVELY FATAL ATTRACTION



Baron de Meyer

If a brimless turban isn't becoming, here is a turban with a tiny brim which has all of the charm of the other and none of its regrets. The crown grows narrower at the top, and the little brim has a tuck in it all the way round. But this isn't all; black paradise in long inspired sprays springs from around and under the crown, giving the effect of a lovely swaying smoke-black cloud that clings persistently to a charming hat

POSED BY LEONORE HUGHES

Joseph has a trick of combining paradise and an unusual shape that is distinctly his own. There may be many paradise-trimmed hats on the heads of as many women, but the connoisseur can always recognize the unusual combinations that mark this house. This shape is typically Joseph; it combines black straw with satin, and the brim not only turns up in the back but sweeps forward over the crown, too. The lavish sprays of black paradise are fastened at the back, and to one side



(Below) It's one of those misleading little hats; it looked so prim and prudent and almost severe until she put it on, and then it turned out to be one of those rather rakish Turkish turbans. It's of navy blue straw bristling with navy blue burnt peacock feathers, and its shape is one of those that seem to have completely captured the fashion of spring

(Below) We never hear "La Tosca" without feeling that it isn't quite fair for some people to have both a soul-stirring voice and the privilege of wearing a feather-crowned poke-shaped hat; so we're glad that at last a designer has given us just such a hat of elephant grey straw and taupe Georgette crêpe, topped with three tan and taupe plumes



Baron de Meyer

A face must be fair indeed to dare this entrancing pokebonnet, not that it is a trying shape, but because it so obviously announces: "I am a lovely frame, and I demand a fitting picture." We earnestly hope that none but beautiful women may see it, for whoever sees will covet. Every gracious curve of the soft black liséré straw, every swaying motion of the black gaura, adds its bit of charm to a hat that is not alone a thing of quaint beauty, but decidedly a forerunner of the newer mode

TURBANS WITH TURKISH

ANTECEDENTS AND POKE-

BONNETS FROM 1835 ARE,

PARADOXICALLY, THE

VERY NEWEST MODES





ODETTE

It's strongly Scotch, this little plaid hat, but since it happened in Paris, it was fashioned of oilcloth and given a glistening ornament of jet. When taken motoring, it defies wind and rain and dust



ODETTE

Flower hats make as natural and as welcome an appearance as the crocuses that spring always brings. A host of tiny blue leaves and some blue and yellow silk flowers trim this black satin toque



The designer of this hat says that the chief duty of a hat, large or small, is to suit the individuality of the wearer—and to make her meaning clear, she has a special inspiration for each model. One of them was a large shape of black liséré with a tan ostrich feather

TWO MODELS FROM
VALENTINE ABOUT

trimmed with various kinds of mercury wings. An odd combination is used in a small hat which is trimmed and tied with ribbons. It is of black spangled net and is lined and trimmed with a brilliant cerise satin. Many models from this house cover the hair and have almost no trimming, suggesting children's hats. This style is quite unlike those which Lewis has generally favoured in previous years.

FROM SHOP TO SHOP

It is most interesting to note the change of spirit, or of atmosphere, which one meets in going from one Paris milliner's shop to another. The stiffness, the primness, the ladylike qualities of the hats from Georgette are refreshing indeed. She herself wears a favourite turban, sketched at the upper left on page 29, which is of stiff coarse straw in navy blue with an uneven crown of spiral rows of lacquered quill feathers in the most attractive shades of beige. She is topping her turbans with flowers, ostrich strands, and silk ribbons. To one of her restaurant hats she gives an entirely different expression that is still truly Georgette. It is shown at the bottom of page 28 and is of black tulle, trimmed in the simplest manner with black bugle beads. The shape itself is so good



This Louis XVI model of black liséré and rose organdie goes right in the face of the mode and, instead of completely eclipsing the coiffure, displays it

that no trimming is needed, and the transparency is charming. An example of the attractive manner in which Georgette combines materials is a very striking shape with an upper part of draped Georgette crêpe, delicately embroidered around the edge of the brim with strands of ostrich feathers in the same soft shade of beige. The under side of the brim is of braid with a soft woolly surface. These one-tone effects are very lovely and are seen in a number of collections.

The smartest shapes have the least trimming. This is one subject on which all the milliners seem to agree, and quite rightly. In the hat at the upper right on page 28, Alex, who for so long was the celebrated designer for Reboux and now has a shop of her own, uses two pheasant quills on a sheer silver grey straw through which shimmers silver gauze. The shape is large and shows width rather than length. The pheasant feathers, which run across the hat from one side to the other, give an appearance of being laid loosely on the hat, so casual is their disposal and fastening. Another distinctive shape from Alex is in an unusual straw—though, to be sure, almost any straw seems unusual this year, one sees so little of it. However, this hat, sketched at the lower left on page 29, is made of a Japanese



SUZANNE TALBOT

Mlle. Fernande Cabanel wears a crêpe de Chine turban that starts with brown, winds to orange, and finishes with a silk tassel, red, green, brown, and gold

yedda straw which is typically Oriental. It is thin and light in weight and might be described as loosely woven. It is shown in dark smoke grey, with a high crown having a soft, almost draped, effect. The mushroom brim is short, and just above this is a band of silk moire braid which ends in a tailored bow and matches the hat in colour. This is one of the styles that must be worn straight over the eyes.

One of the most interesting hats of the season, from Lanvin, appears at the upper left on page 28. A wide shape with a high narrow crown shows the top part of closely woven silk jersey, faced with a fine soft silk fringe. Lanvin, too, believes in the smartness that may be obtained by carrying the hat out in one colour, and she has used tan as her scheme. The trimming is a narrow silk fringe of the same shade, entirely encircling the crown and used in two rows on the outer edge of the brim, with good effect.

Odette has always favoured little hats, and this season she will have nothing else. We are of her opinion, when considering small, pretty, or very young faces. Her hat of hemp straw embroidered with currants and their leaves is as becoming as possible. Equally attractive is her toque, with a very novel trimming of foliage in Nattier blue, strewn with gilt buttons. Particularly original is the toque of plaid oilcloth sketched on page 32; it is not only the plaid which gives the Scotch effect, but also the use of interlaced thongs.

CONCERNING PARASOLS AND VEILS

Jeanne Duc likes both large and small hats, and, to use with them, she makes parasols that are as transparent as veils and of very new and interesting shape. Her hat with a lattice work of straw held down with leather on a foundation of blue satin, has a brim turned up in front and youthful ribbon streamers floating down the back. Her toque of leather geraniums massed on a foundation of kid is an amusing version of the flower toque with silk blossoms which was worn about fifteen years ago.

From the earliest indications, veils are to be in thin, wide open, sparsely spotted meshes. Dots or dashes, widely spaced, seem to be the prevailing patterns. Very few scrolls are shown



MARIA GUY

It reminds one of the turban worn by Eastern merchant princes; it flops forward in the same way. Only, this one is beige liséré and satin ribbon



LUCIE HAMAR

in face veils, but in made veils for afternoon wear there are very heavy scrolls in hand-woven cotton threads. Even in these, however, the wide open square or diamond mesh is used. A number of fancy veils are shown, including a truly French one which is heavily scrolled like a mask and has an invisible slit at the mouth for the cigarette. Another made veil to throw over the hat is in coarse silk fibre and is shown in a square open mesh, finished around the edge with a double silk fringe. One of the newest colours for lace veils is a soft shade of grey. However, as this colour is a bit trying to many people, it will probably not be as popular as the darker shades; navy blue, dark brown, a soft shade of purple, and black will be in high favour for face veils. The veil with one spot or one figure, bearing a resemblance to the time-honoured beauty-spot, is shown in a number of interesting ways. On an open wide mesh,



Brown tulle enwraps her head in swirling folds and floats lazily over her shoulder; such a turban, worn in the evening, has Turkish effect and French chic

(Left) Maria Guy fancies large shapes and gave one of coarse straw very becoming soft lines. The brim, like a double puff, is lined with elephant grey taffeta

TWO MODELS FROM MARIA GUY

(Right) The new models are more often satin than straw. This tasselled and girdled black satin hat has the brim drawn back to the crown, rather like a large heavy turban





MARIA GUY

Because a black hat is an essential part of every woman's wardrobe, Paris never tires of inventing new ways of making them. This model is of black straw with a whole crown of black jet balls



LUCIE HAMAR

The flowers of spring have never bloomed more gaily than on the new spring hats. On this drooping shape of marron straw there are poppies and pinks and roses, all in full bloom but veiled with marron tulle



LEWIS

Black plush makes the brim and black satin makes the crown, but, of course, it took a French designer to make the distinctive and becoming lines. The hat is trimmed with two pearl pins

a dot or group of dots, or a spray of leaves is sometimes done in velvet or chenille, and sometimes hand-woven threads are used. There are a few combination veils shown for motoring, which are most attractive; they are of two different types and often use two colours. In one instance a short motor veil is shown in open lace mesh of a deep beige shade, and on three sides it is finished with a deep band of chiffon in dark brown. The chiffon is drawn to the back, while the lace mesh is worn over the face. There are a number of veils shown in



LEWIS

Black, in the shape of a small satin hat and a tulle veil embroidered with jet, becomes amazingly cheerful when Mlle. Gaby Deslys is the wearer

net or tulle, and these are edged with a fine embroidered scroll, beads, or silk fringe. One in a heavy black net has fine lines of bugle beads outlining its four edges. These veils are not drawn tightly across the face in a smooth trim manner, but are softly draped and allowed to lie in a number of becoming wrinkles. There is no doubt but that veils will be more than ever in evidence this year, for hats for general wear will be small, severe, and, for the most part, untrimmed, and it is on this type of hat that a veil is at its best.

REBOUX



One might think she had something to conceal, she is wearing her black panne velvet hat with its beige and black feathers so far down over her eyebrows and the back of her neck—but that is how Paris is wearing its new Turkish turbans this spring

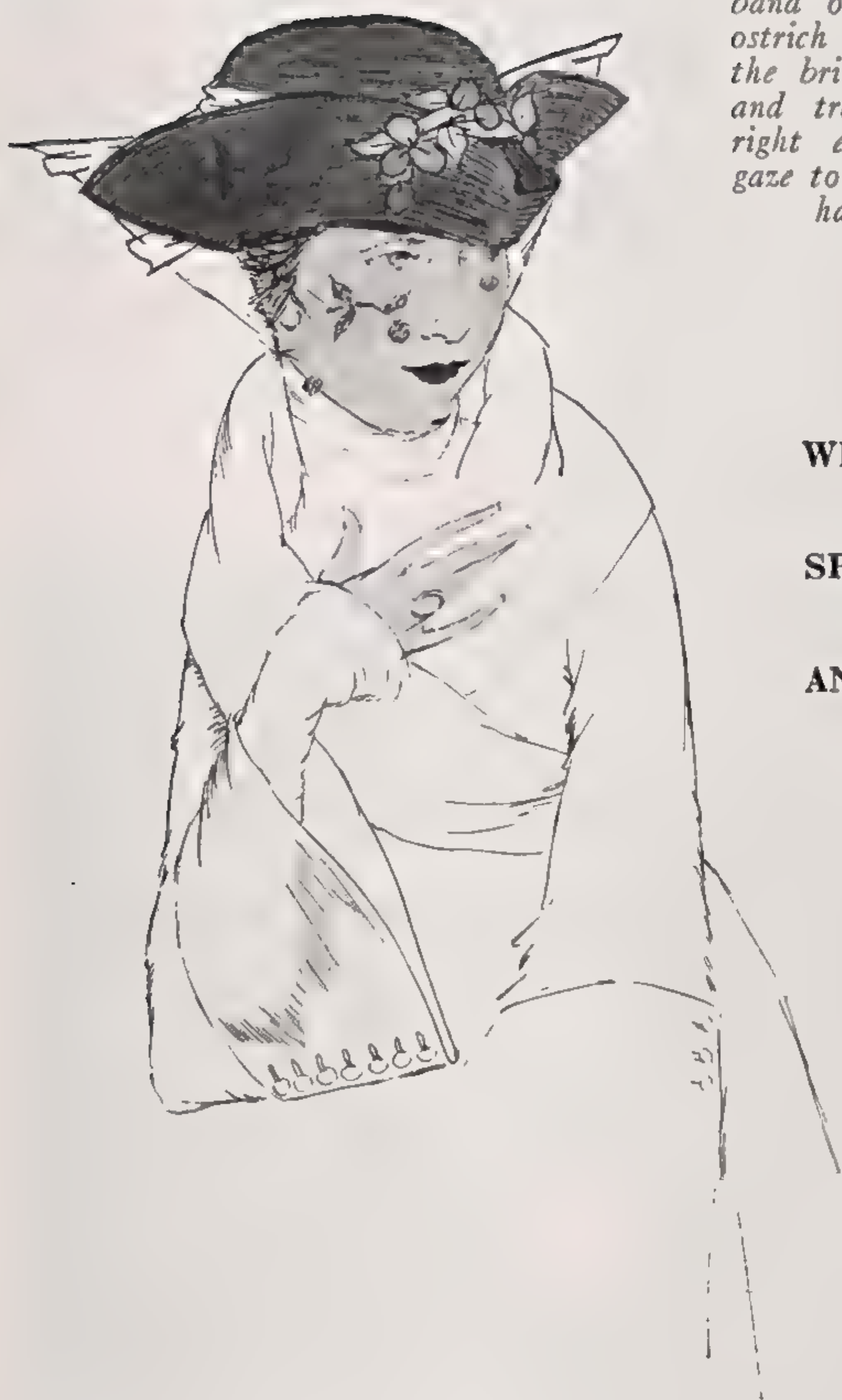
BLACK HATS THAT ARE
FRENCH COME TO US IN
GUISES THAT ARE NEW

DISTINCTIVE LINES AND
UNUSUAL MATERIALS FASH-
ION THESE PARIS MODELS



It isn't the red brown milan straw shape that makes you stop and look again, but the band of grey green uncurled ostrich feather straggling over the brim almost to the eyes and trailing down over the right ear, that causes your gaze to be really startled; this hat is from Reboux

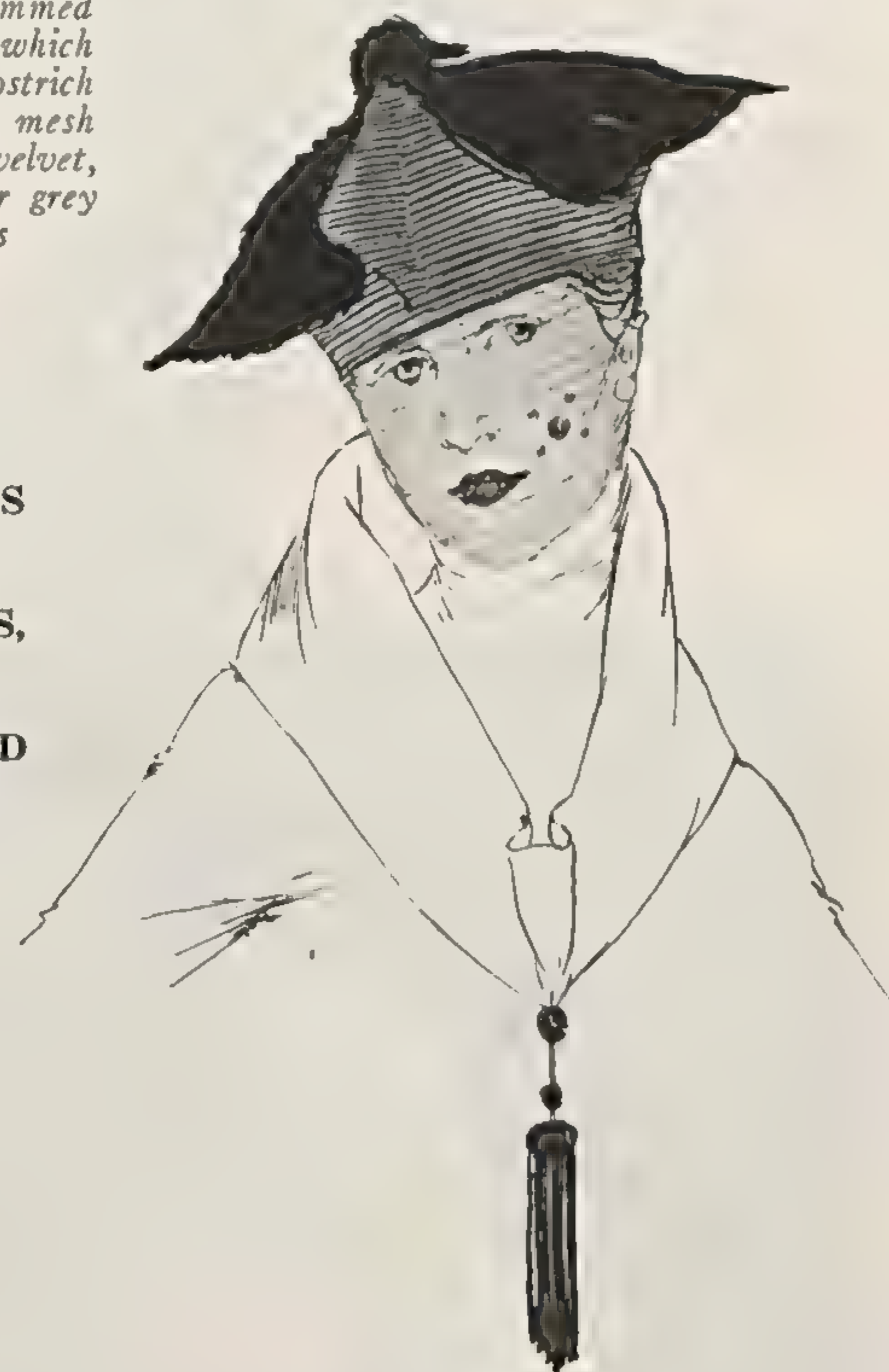
Louison made this liséré straw hat all in one colour, a cold grey, nor did he relieve the colour one bit when he trimmed it with stiff wings over which play uncurled burnt ostrich fues. And the fine tulle mesh veil, oddly dotted with velvet, is in the same shade, for grey is popular with veils



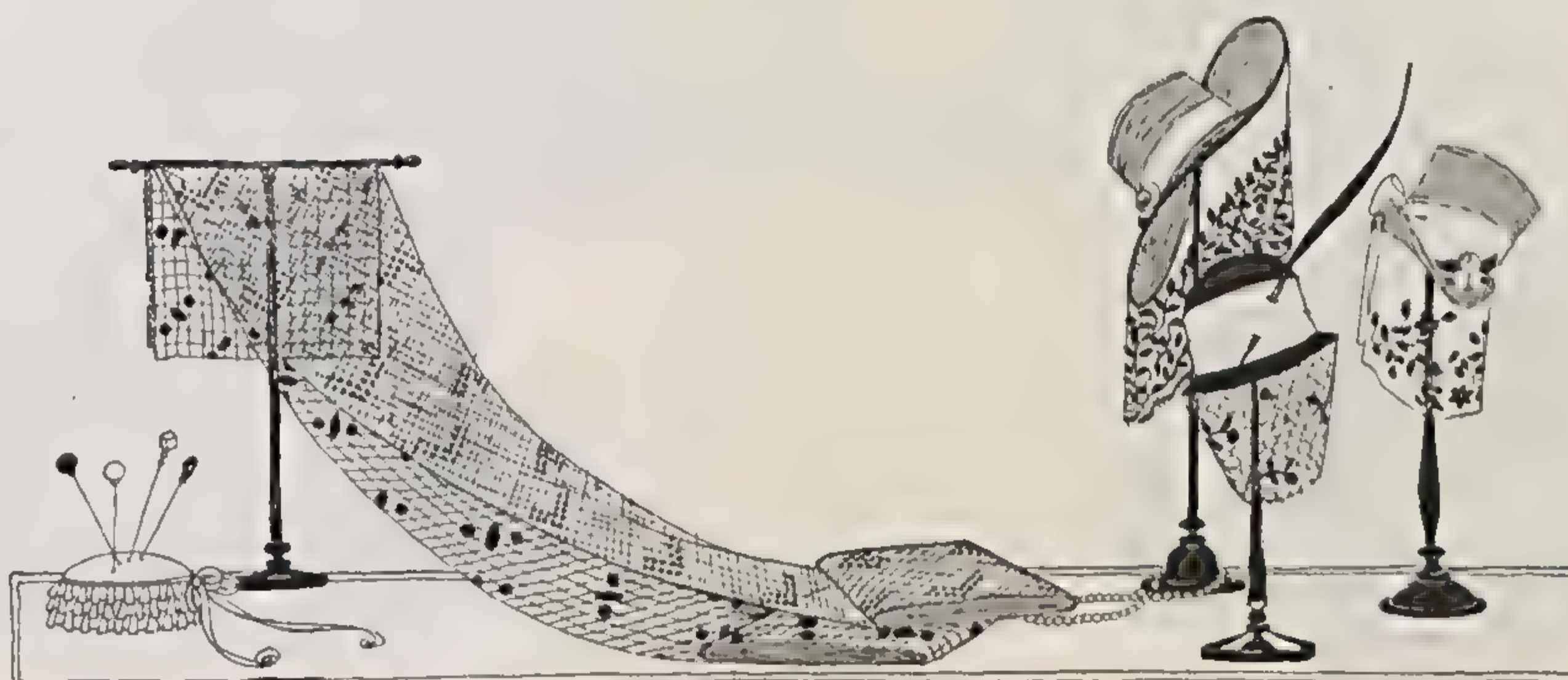
**WHEN THE PARISIENNE WEARS FEATHERS THIS
SPRING, SHE BIDS THEM ASSUME STRANGE SHAPES,
AND HER VERY VEILS ARE WHIMSICALLY SPOTTED**

HATS FROM GERHARDT

The Parisienne is veiling herself with these open-meshed affairs of a square or diamond pattern, dotted and dashed discreetly and sparsely. On the veils shown on the hats the designers have woven scroll patterns to their heart's content. Some are transparent and some are very heavy, but all, being French, are becoming



Many of these three-cornered harlequin shapes are more than a little rakish, but somehow Maria Guy manages to make this one look very very good, what with its sand grey straw, trimmed with pale grey ribbon and clusters of malaga grapes and transparent green foliage



Lanvin shaped this burgundy red milan so that it sticks out in points on four sides; and at the top, in front, is a black bird with spread wings. It's all very young and trim and tailor made, and the new veil worn with it is of an open square mesh with fine dots

MRS. CASTLE, IN

THESE FRENCH HATS,

SHOWS THE NEWER

MODE FOR SILK

MODELS FROM MAC VEADY

(Below) The turban seems to be an international affair; the reason therefor is, of course, that it is so very becoming and convenient to wear. So if a French maker sees a Spanish turban that appeals to her fancy, she has a perfect right to adapt it, as did Lucie Hamar when she covered rows of heavy cording with blue satin and stitching and made one of the smartest close hats that has been shown for spring



(Left) When the Paris milliners found out that war times would deny them even straw, they quickly utilized silks and ribbons; and so pleasing were the results that—presto! silk hats are the mode and promise to stay with us throughout the season. And really, they make harmonious costumes easy to achieve. This brown satin hat from Lucie Hamar is a fairly large shape on rather tailored lines. Its brim rolls back slightly at the front and is outlined with a narrow band of grosgrain ribbon, which also encircles the softly draped high crown and ties at one side

Alex's little white satin turban below is showing two things very much liked in Paris: the straight, high, and perfectly round shape and the heavy black tulle which entirely veils it. Sometimes these veils are of cotton net; they hang loose from one side or are softly draped over the face. But who is Alex? For years, Reboux's head designer; now her own designer, and considered one of the cleverest in Paris



Alfred Cheney Johnston

Then Alex made another high round shape of blue satin, knowing that the young girl in Paris bestows upon it her especial favour; there is something Oriental as well as military in its effect. Black wheels of finely pleated grosgrain ribbon are the trimming



SINCE IMAGINATION, DEFT FINGERS,

AND BITS OF SILK AND STRAW ARE

NOT ON THE CONSERVATION LIST, SPRING

HATS MAY BE AS FANCY FREE AS EVER

HATS DESIGNED BY WATERS AND COMPANY



"Cherchez la femme!" If she is as attractive as her neck and chin and a glimpse of curved cheek and bright eyes through the transparent brim of her hat promise, she does well to wear this afternoon hat of black liséré straw, so circumspect and yet so audacious, with its black tulle brim; so aloof and yet so debonair, with its sweeping aigrette of black burnt ostrich



The designers are expressing themselves just as much as they please when it comes to hat trimmings. Some of them climb to astonishing heights, like the spiral of hydrangea blue ribbon on this turban of marine blue liséré straw,—for one may wear all the ribbon one chooses, as our soldiers have no need of it



"My youth!" murmurs this hat, and turns back its brim so that one can see the sheer youthfulness of its line and the glad colour of turquoise blue straw underneath. The top of the brim is sand coloured Georgette crêpe, and where the brim turns back, there is a little fan-shaped ornament of sand coloured ribbon.



It's one of those swagger black milan straw English sailors, the kind you always associate with tweed suits; but the brim is faced with a bit of cherry coloured faille and there is a wide band of the same bright colour around the crown, to say nothing of two startling black and white wings alight on one side,—all these things change the severely tailored nature of the hat so that it may be worn with the most feminine of suits

WITH ONE OF THESE FINE STRAW SHAPES AND ONE
OF THESE NOVELTY TRIMMINGS A CLEVER WOMAN
MAY CREATE A PERFECT UNDERSTUDY FOR A PARIS HAT



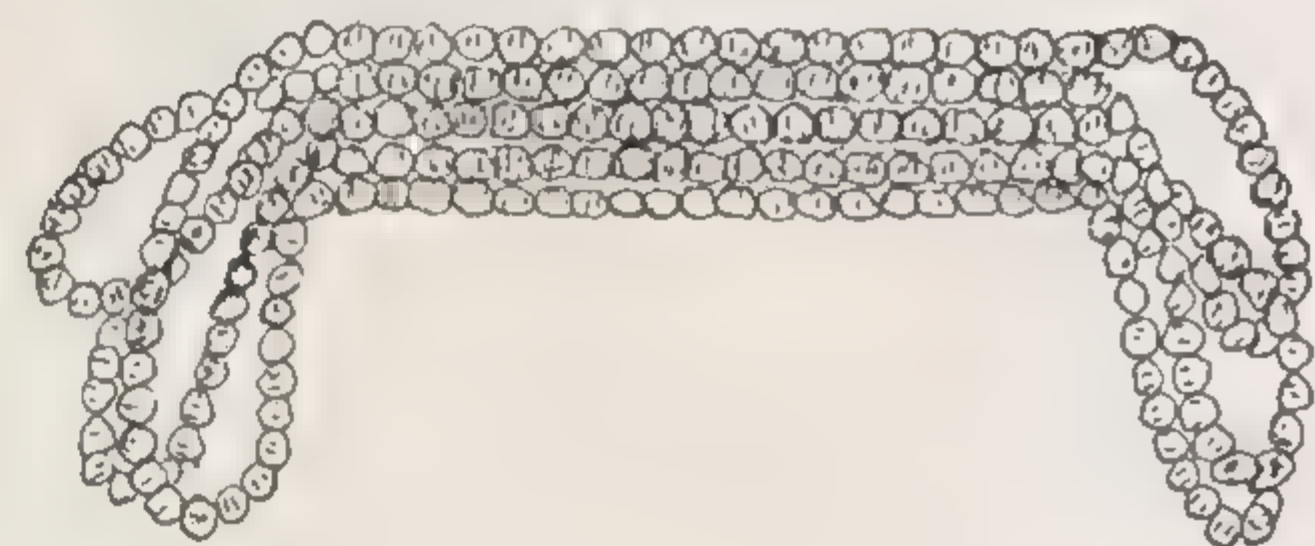
A very ingenious French designer has given a new twist to the popular high black milan turban, and this hat is an exact copy of the result. It may be trimmed with two pins of burnt goose and ostrich in the new shuttlecock form, in black, brown, navy blue, and sand colour. The pins are used as illustrated or nearer the front. Hat, \$10; hat-pins, \$1.25 each



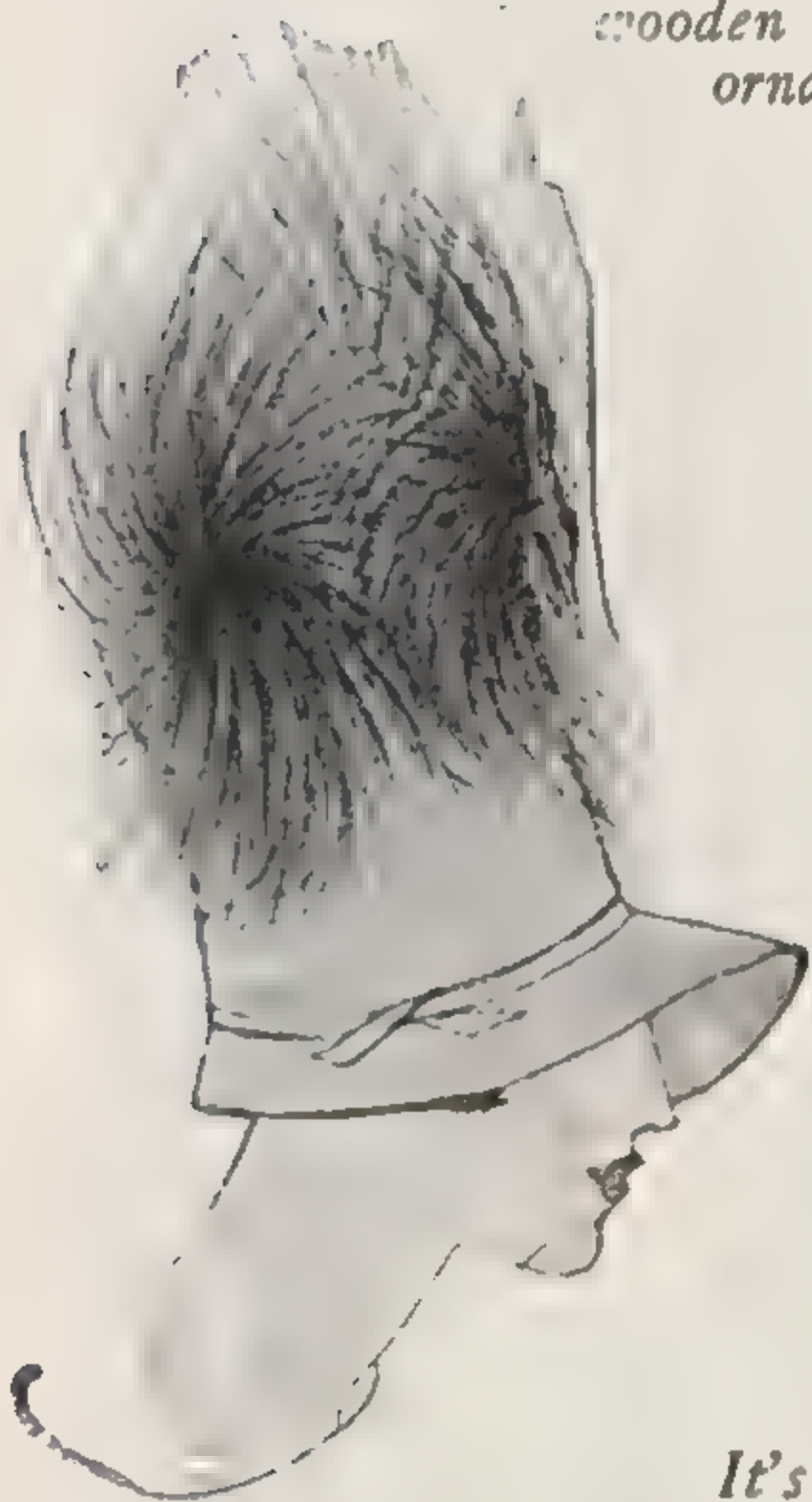
If one is at all deft as to fingers one may have this new hand-blocked Turkish turban at small cost. It is of liséré straw in black, brown, or navy blue, and may be trimmed with the curious little bow of burnt goose and ostrich, or an ornament of rose, blue, or sand coloured carved wooden beads shown just below. Hat, \$7.50; feather bow, \$1.95; beads, \$1.50



(Middle above) This typifies the poke which has won its way in Paris. It turns up abruptly at the back and has a very high crown. It is of liséré straw, hand blocked, and comes in black, brown, or navy blue. As shown here, it is an exact copy of a French model, having a band of draped velvet about the crown and a high flange of remarkably well-made burnt goose aigrettes at the back. A hat of this type should be put on quite differently from the hats which women have been wearing. It should be placed on the crown of the head and drawn firmly towards the ears until it is well down on the head. Hat, \$7.50; aigrettes, \$2.50; velvet, \$3. In place of the velvet, one may use a wreath composed of clusters of tiny felt roses in black, brown, or navy blue, with leaves made of ivory coloured wooden bugles at either side. One of these ornaments is sketched above; \$1.25



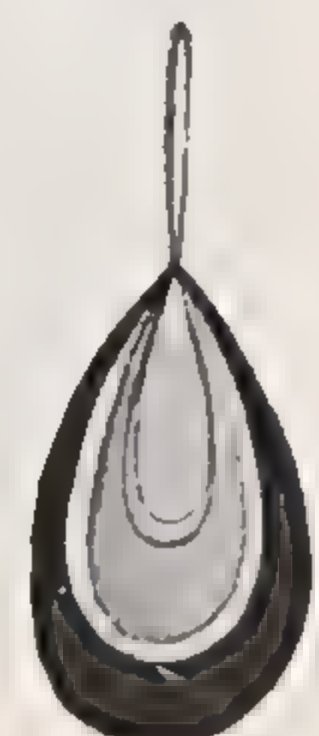
Many Paris hat brims are rolling under instead of over, this spring, and this hat has exactly copied one of them. It is of black liséré straw and is trimmed with a long shiny black quill with a jet bead base. The hat needs no other trimming, but a band of grosgrain ribbon with two jet slides may be used in addition. Hat, \$7.50; quills, in any colour, \$1.50; ribbon, 45 cents a yard



It's another of those popular poke affairs and it's of black, brown, or navy blue liséré straw, hand blocked, —but it isn't quite as high as it looks. Pinwheels of uncurled vulture feathers give it that aspiring look; a narrow band of faille ribbon in a contrasting colour trims the crown. In place of the pinwheels, one may use a trimming of burnt goose cart-wheels with ostrich centres placed around the crown; in black, brown, or sand colour. The hat itself costs \$7.50; the pinwheels, \$1.95; the cart-wheels, \$2.25



One of the very newest of new French shapes is narrow from front to back and drawn out in two large points at the side. This milan hemp straw in blue, brown, or black, has a faille ribbon bow. In the sketch the bow is of five-inch ribbon and is placed against the crown, but, of a narrower ribbon, it may be laid flat on the brim at the front. A trimming of peacock eyes, in peacock colourings (sketched below), may be used instead of ribbon. Hat, \$6.95; ribbon, 85 cents a yard; peacock eyes, 50 cents each





Campbell Studios

Miss Maryanna Lincoln, daughter of Mrs. Lowell Lincoln, was married to Lieutenant George Putnam de Veau, of the Aviation Section of the Signal Corps, in the Saint Ambrose Chapel of the Cathedral of Saint John the Divine. The bride was given away by her brother, Mr. Lowell L. Lincoln. Among her attendants were her cousin, Miss Clara Lee, and Miss Anstiss de Veau, the groom's sister. Lieutenant de Veau is stationed at San Antonio, Texas, and Mrs. de Veau will accompany him there.

The marriage of Miss Margaret Van Buren Mason, daughter of Mr. George Grant Mason, to Lieutenant Samuel Colt, U. S. R., took place at the home of the bride's parents in a bower of ferns and pink camellias. The ceremony was performed by the Reverend Robert S. Wood, rector of Saint Mary's Church, Tuxedo Park. The bride wore a gown of soft white satin, trimmed with old point-lace which belonged to her great-grandmother, and carried a bouquet of white orchids and lilies-of-the-valley. She was given away by her father, and her only attendant was Miss Mary Colt, the sister of the groom. Lieutenant and Mrs. Colt will spend the winter in Washington, where Lieutenant Colt is attached to the Ordnance Department.

THE ARMY RECRUITS TWO BRIDES FROM
NEW YORK FAMILIES FOR MILITARY
WEDDINGS, THOSE ROMANTIC CEREMONIES WHICH APPEAL TO ALL OF US



Ira L. Hill



Turkish turbans are among the hats which are registering spring in Paris. This Lucy Hamar turban is made entirely of wide black satin ribbons and takes up the question of a veil of tulle, that versatile material which fairly anticipates the moods of its wearer. In the photograph above, it has taken on a French point of view, and in the one below at the right, a Turkish

HATS FROM PEGGY HOYT

GOWN FROM MRS. RALSTON

OLIVE TELL WEARS FOR
VOGUE TWO OF THE NEW
TYPES OF SPRING HATS
AND A LOVELY GOWN



Baron de Meyer

Directly Lucy Hamar designed this shape, with its short-on-one-side-long-on-the-other brim, Paris took a strong fancy to it; one sees various translations of it, and this one of dark brown milan straw, faced almost to its brim's edge with rose panne velvet, and with the upper side of the brim covered with an airy blanket of tiny ostrich flues in a deep rose shade, is one of the loveliest

The wearer of this black and white charmeuse dress has the secret of the new fashions up her sleeve this spring. It is the "different" sleeve that counts, and these are original even in a season of novelties. For although they are cut with two loose panel effects from the elbow down, buttons and buttonholes are placed close to the arm to outline a tight sleeve. Not content with having scored on the subject of sleeves, the designer showed what else can be done with buttons and an unbiased mind. The high collar buttons in the back, and the buttons, which are covered with white brocaded charmeuse, continue all the way down the back. This original costume achieves its success unhampered by the conventionalities of trimming; it is the simple black and white blouse and the black skirt that accomplish the striking "poster" effect of the gown

PARIS SURRENDERS to the CHARM of the ORIENT

With the Capture of Jerusalem, Paris Adopts

Eastern Veils, Embroideries, Draperies, and Girdles;

Quaint Sleeves Mark the Frocks of Spring

IT may be regarded as a certainty that, in spite of the straight and narrow lines of the present silhouette, more than one attempt will be made to force us back to drapery. The idea, however, has little to recommend it just now except its appeal to the perversity of the human mind. For the large dressmaking houses, draped fashions mean only an added expense. These couturiers do not increase their prices in proportion to the amount of material used in a frock; one with six yards in it is likely to sell for the same amount as one which uses only three. The small houses, on the other hand, must regulate their prices according more or less to the amount of material used, so that a

full costume becomes more expensive for the customer. And for the woman who buys her own material and has it made up by the "little dressmaker around the corner," whom every Frenchwoman knows, fulness represents a direct extravagance. So, wonderful to relate, we have a fashion which pleases everybody.

THE MODE OF 1918

The narrow silhouette represents the present mode, and it is proving very pleasing. The variations on the main theme are so manifold that, although nothing sensational has taken place in the development of the silhouette, interest in the models offered by the couturiers has in no way decreased. It is safe to predict that the tight skirt, as newly interpreted, will fall into none of the errors of the earlier examples of that style. Offenses against good taste and convenience will not be repeated but will be obviated by clever handling.

There are certain definite statements to be made about the established mode of 1918. First, as to the length of the skirts: the irregular hem-line is still seen, but in a rather new form. Two longer sections, falling at the sides, as shown in the Lanvin model at the top of page 43, sweep the ground below the line of the rest of the skirt. Waist-lines are large, allowing great freedom of movement. In three-piece costumes we shall see blouses outside skirts, in the "saute-en-barque" fashion beloved of our grandmothers. Thank goodness, we have forgotten the mode of tiny waists and prominent hips; since the days of antiquity, the body has not been freer nor the fashions more accommodating. With the exception of the Directoire period we have never

MODELS FROM CHÉRUIT



A delightful triangle is formed by the play, "La Finette et les Butors," Mme. Simone, who plays the leading rôle, and this frock of blue silk with white revers and a cherry coloured tie



Several new Parisian whims meet on this gold lamé frock—the drapery at the back, the uneven hem-line, and the ingenious sashes which run straight down the sides and turn unexpectedly under the hem to give a Turkish trouser effect

been able, until to-day, to wear the real peplum robe in the house; now it is being worn even for formal evening occasions.

It is a truism to repeat that events in France have always had their effect upon fashion. The student of dress and its pageant through the centuries can prove this at every turn of the page of costume history, and the generations to come will doubtless see in the clothes of the spring of 1918 a reflection of the capture of Jerusalem for Christendom. Particularly at the house of Lanvin is this influence of the embroideries, the veils, and the swathed outlines of the East to be seen. There are gowns which look like biblical pictures—the simple sweeping skirts, the swathed hips, the garnitures disposed crosswise. Many fine spangles outlining the seams of a gown, when these are vertical, give a charming gaiety and diversity to sombre tones. And Rebecca herself might have worn the girdles that are made by this house. We see them in

silk or velvet ribbon, but still newer girdles are of bands of the material of the gown, richly embroidered in beads of the same colour or in jet. Sometimes the beads are repeated at the edge of the two long sections on either side of the skirt, as in the model of black satin enriched with jet and cut steel at the top of page 43. Another idea borrowed from the East is that of many layers of different coloured chiffons, irregularly arranged as trimming on the chemise frock.

The gown from Lucile, sketched at the lower right on page 45, carries us to Armenia; it is of precious tissue with rich embroidery. The tightness at the ankles, moreover, and the low girdle maintain the Eastern character which pleases us so much. Lucile is making other experiments with drapery, discreet enough, it is true. What this house insists most firmly upon, for this season, is the cape. Sometimes it is a part of the bodice, sometimes it appears in the

The decree which ordered straight and simple lines brought no dismay to this designer; he made a frock of turquoise blue ratine with an organdie collar and black and white ratine bands—and the straight and simple result was more charming than ever



We're glad they found it wise to combine materials this season; otherwise we wouldn't have had this frock of sand coloured meteor and malines lace with its sash of delicately tinted pompadour ribbon



THREE MODELS FROM WORTH



The peplum blouse of our grandmothers is being welcomed back by their granddaughters. Here it gives a charming line to a costume of pale blue shantung embroidered in blue and silver



LANVIN

The Parisienne is adopting one military idea after another, and, of course, she has not overlooked anything as useful as the long cape of the Italian officer. This one of black and white worsted has a velvet collar and a beret to match

form of an ample collar. In either case there is great originality of conception.

WHY NOT THE MILITARY CAPE?

At other houses, too, many capes are replacing the belted coat that has been worn to excess during the last two years. Last summer we had capes in jersey, with fur collars and cuffs. For spring, we shall wear them of velveteen, of ottoman, or of checked worsted, like the one which Lanvin shows us on page 42. Braided frogs and a very high collar in the fashion of the first Empire accompany this model. As we have adopted so many military ideas, why not the cape of the Italian officer, especially as our troops are now fighting side by side with him? Women of taste have long appreciated this garment. May it not become the fashionable garment for the summer of 1918? I have an idea that it will.

At Chanel's, as at Worth's, we find the straight line, with trimming in cross lines. Women will be persuaded with difficulty to abandon this idea, proving again that, contrary to the general supposition, we do not allow ourselves to be blindly guided by dictators of fashion. There are some things which have caught our fancy and to which we stick in spite of raillery. We find all sorts of excuses for them. Though there may be nothing less flattering, we maintain their becomingness; though they are inconvenience itself, we stick to it that they are practical. Lack of logic has always been considered one of the principal feminine charms. To-day, on the other



MODELS FROM LANVIN

When one remembers how fond Lanvin has always been of beads and pearls and jet and all things that glisten and twinkle, one feels sure that she must have put her heart into the designing of this charming frock of black faille with its Oriental lines, its jet and steel embroidery, and its delightfully ingenious sleeves

hand, the reasons which women advance for the preservation of the slim silhouette are absolutely comprehensible—it is comfortable, economical, full of grace, elegant. These are the points which recommend the tight skirt to us, whether it be derived from Cairo, from Ispahan, or from the Italian Renaissance.

WITH THE COUTURIERS

Rich embroideries, rivalling the most beautiful tissues of the Orient, are used by Chanel on extremely simple evening gowns; they are without sleeves and are hardly cut out in the neck at all. There is also great simplicity in the daytime frock from this house, with its slight gathering at the waist and its "Brandenbourg" braiding of gold. Everywhere we see the warm softness of fur, and we have come to love its association even with the lightest robes of summer. It is not there from necessity, but to give elegance, and for that there is nothing to surpass it.

Chéruit strikes a note of elegance with her gown of gold coloured soie de laine, draped and tucked up at the sides to form a puff in the back. An uneven line at the hem, the total suppression of sleeves, and a neck-line lower in the back than in the front, are her characteristics this season. For daytime wear she is making frocks of a new material, somewhat like alpaca, but without its stiffness; and she is also using diacrêpe in the same way.

Poiret, as usual, does not concern himself with dictatorial decrees; he follows his own imagination. The many gathers which distinguish his models bring to mind the mode

"Isabeau," which he launched at the end of the winter. Rather wide frocks, not excessively short, recall the dress of the Brittany peasants; one such frock is shown at the lower left on page 60. Affecting guimpes, which are as easy to renew as a handkerchief, he gives us very narrow trotteurs of remarkable chic, and he provides several different guimpes for the same gown. As a girdle for one of his coats there is a bias fold like a cord. Otherwise his models are usually devoid of all ornamentation. The beauty of the material stands alone.

DRAPERIES AND NEW SLEEVES

At Premet's there is a marked use of swathed materials and a certain fulness. Draped sashes are a fancy of this house, and the combination of black satin with white lace, black tulle veiling the whole, is a feature which we shall often see this summer, at concerts or at tea at the golf links.

As for Dœuillet, he maintains a middle course, without accentuating draperies. Yet he always adds a draped girdle. His gowns affect the tunic, lifted to allow a petticoat of lace or embroidered chiffon to be seen. The neck-lines are pointed, and the sleeves are often formed by the drapery of the bodice. It has pleased him to treat with great simplicity the wedding gown on page 44; it is of sumptuous Valenciennes lace, and the magnificent court mantle is all the more impressive for its straight lines.

At most houses the same materials are repeated. Embroidered and Ceylon voiles are



When the Allies entered Jerusalem, Eastern styles entered Paris and captured this designer. A frock of pale grey satin veiled with grey chiffon embroidered in pearls is Oriental as to its broad girdle, its unusual sleeves, and its quite lavish use of beads and of embroidery



This frock of black satin and black tulle embroidered in gold and the frock at the right on this page are variations of the Oriental theme which Lanvin has adopted for the season. A Turkish turban of brown and gold cloth put on with cartridge pleating completes the costume

Frocks from Dœuillet's often have lifted tunics and pointed neck-lines, just like this jetted crêpe de Chine, which shows a petticoat of fine Chantilly and outlines its V-neck with a black velvet cravat. This couturier is also giving his dresses draped girdles; and those on three of these models are characteristically arranged from the folds of the bodice



MODELS FROM DŒUILLET



Under this designer's good influence, drapery resented the charge of being wasteful and extended the bodice to sleeves. Silver brocade and embroidery brighten blue satin and tulle

If anything can make drab days pleasant, it is just such a heavenly combination as this one of blue chiffon and cream lace. The slanting sash is gracefully draped of blue satin



A wedding—a bride—an ideal gown; the gown we have; the rest it prophesies. The sweeping court train and the arrangement of Valenciennes lace with the white crêpe de Chine and tulle are very lovely

MODELS FROM LUCILE



When we try to discover why it casts such a spell over us, we get no farther than the charms of very sheer Chantilly and black tulle over silver cloth and—Lucile's art

seen, with checks in new forms. Striped jerseys and silk jerseys with a very large mesh are smarter than any material we have had for a long time. For afternoons, there are simple little frocks of foulard or of shantung, made in two pieces, a long chemise and a narrow skirt, which are often banded with the same material. They seem to have been definitely created for the tea hour at which they are worn.

SOME CHARMING ORIGINALITIES IN SLEEVES

It is in the sleeves of the gowns that couturiers will show their greatest originality. In six months or so, we shall see them in a hundred new varieties. They are both short and long, but never perfectly simple. When they are tight at the top, they are cut off at the elbow and continue from there in a wide cuff. Sometimes the cuff is open and joined only by strings of beads. Sometimes there are "mitten" sleeves coming far down over the hand. The top part may then be slashed, leaving the arm bare, and the opening may be edged with paillettes or pearls or with a fantastic galon. We see this sleeve even in a daytime frock of wool. Another pretty conceit is to leave the bottom of the sleeve wide and open in two pointed ears and to line these with a coloured silk in contrast to the gown itself. Two buckles, or knots of heavy faille, often mark the opening of the points. Large sleeves, called "à la Juive," are double, as in the Lanvin gown at the lower left of page 43. There is a tight undersleeve of fine gold lace, or embroidered tulle, which comes down over the hand. Over this there is an open

She wears a turban wound like any Turk's and the cape that Lucille is bringing to the fore. Lest grey charmeuse should not be overwarm, there are wristlets and pockets of skunk



Terra cotta faille turned its silver brocaded self wrong side out for the long straight bodice and draped the ankles tightly in the way that this designer says the new skirts should go

sleeve, wide and ample, of chiffon; its edges are trimmed with beads and are caught at the wrist with a band of beads, pearls, or passementerie. The metallic effect in the undersleeve is better than that of duller lace.

To sum up the matter, one may say that no sleeve dares to be in one piece. Either the top is open, slashed, or cut in some fashion, or the cuff is diversified in some manner. The pieces often seem to be held together by nothing short of a miracle. This amusing play of sleeves, with the unexpected and original collars, is the most completely characteristic note in the fashions of the season.

WAR WORKERS AND THE MODE

One must give grateful recognition to those devoted women who are with such good will carrying on the actual work of Paris at the present time; to the *femmes militaires*, with their uniforms, khaki or blue, their military belts, and their policemen's helmets; to the subway guards and bus conductors, with their caps and insignia; to the nurses with their capes and floating veils; to all the others who are making life possible in this topsy-turvy world.

It is strange to observe that, in spite of the adoption of uniforms and in spite of the mannish headgear, women of refinement are not giving up the smaller niceties of apparel. Silk stockings are under the khaki puttees; underclothes remain fine and dainty; and high-heeled shoes are so much the mode, even among war workers, that Professor Quénu, of the Academy of Medicine, has just made a report of them to his colleagues, under the pretext that they compromise the future of the race. Unfortunately for his argument, women remember that though high heels were introduced into France by Catherine de Medici and remained in fashion until the Revolution, to be resumed after 1870, modern Frenchmen have proved capable of greater endurance in this war than their ancestors would have considered possible. Such soldiers as ours prove that the high heels of their mothers have not really hurt their constitutions very much. So women may continue to wear high heels in spite of Professor Quénu, if this is the only argument to be brought against them and if they find them really an added attraction. However, to display our footwear to the best advantage, we must learn to walk well. One really should be taught to walk as carefully as one is taught to dance. Perhaps we shall have a revival of lessons in deportment; it would not be at all a bad idea, it seems to me.

ON THE PARIS STAGE

In the theatres we still have an opportunity to see the creations and the whimsicalities which our life of work denies us. For the actresses and the dressmakers alter actual life as an author changes his *mise en scène*. On the boards they can give full rein to their imagination and create really new things—always new things. At the Théâtre Antoine, in the play of François Porché, "*La Finette et les Butors*," Madame Simone is wearing some robes from Chéruit, which exquisitely express the character of the Frenchwoman,



Braun

This photograph of Jane Rénouardt, who plays at the Théâtre du Gymnase in "Petite Reine," is from a pastel on view at the Georges Petit Galleries in Paris. The artist, Gustave Brisgand, is a well-known French pastel portraitist



Rita Martin

Idare of London put charm and individuality into this short reefer, with its straight jaunty folds. It may be of navy blue gabardine, collared and bordered with mole and brocaded silk, and worn with a close waistcoat of gold tissue

with all its lightness and brilliancy, and at the same time suit the hour when she is called upon to display nobility in the face of adversity.

The gown of the first act is a sort of modern Watteau costume and is made to be worn in the sun-drenched park of an out-of-door fête. There is much fullness in the skirt of pink taffeta, on which there is a ladder arrangement of twists of velvet in the same shade. This frock was pictured on page 30 of the February first issue of Vogue. At the sides of the skirt there are the two longer sections of the sort already mentioned. Under her big shady hat with its twist of royal blue ribbon, Madame Simone appeared younger and more vibrant than ever.

In the second act, she appears in silver lamé, accentuated with a bright red, and she looks like Bellona, under her great diadem of diamonds, as she makes her impassioned appeal to her peasants and her entourage for courage and fortitude at the beginning of the war.

A PRESENTATION OF GREAT INTEREST

In this presentation there was an added interest in the very curious scenery, revived from the antique theatre, with the same sort of proscenium that is used at the present day in Japan. The strong acting of Simone and of Gémier, who gave such a splendid interpretation of "*The Merchant of Venice*" recently at the same theatre, were the other features of the performance. The dress rehearsal was a

rendezvous of all who are interested in the arts. Everywhere in the boxes and in the orchestra seats were famous people and many fashionable women. The first night was given for the benefit of the canteens at the front, and that fact in itself guaranteed a smart audience; the Comtesse de Beaumont is at the head of this organization, in which many American women are also interested.

The third model worn by Madame Simone is very simple; it is of dark blue silk, tucked up on the hips and open in front over a narrow vest of white linen, edged with a cherry-coloured ribbon and appears on page 41.

At the Athénée, Madame Madeleine Lély wears in "*Le Marchand d'Estampes*," by Georges de Porto-Riche, two toilettes which express well her rôle, that of Madame Auburtin. These frocks are simple, but there is grace in the way in which they are slightly gathered at the waist. One of them is of a neutral tone, chosen to go with the big cloak of brown, entirely lined with fur, which is the Paris accompaniment of a morning's shopping.

SEEN IN THE AUDIENCE

The women in the audience showed great elegance of dress. Those in the orchestra seats wore frocks a good deal cut out in the neck, though not exactly the pre-war décolleté, and no hats. The bodices were very transparent and were laid in tucks, or had jewelled or metallic incrustations, and generally, when they were black, the gowns were enlivened with a touch of gilt or silver braid. These metal ribbons often seen as girdles, are never banal. In the same way, when the décolleté is edged with embroidery, in *lunaire* blue, or some other colour, it is always veiled in tulle.

J. R. F.

NEW YORK LIVES ON TWENTY-FOUR HOURS A DAY

Although the New York Woman Assumes the Rôle of Anything from Typist to Mechanic, She Has Time, Occasionally, to Be Her Own Decorative Self

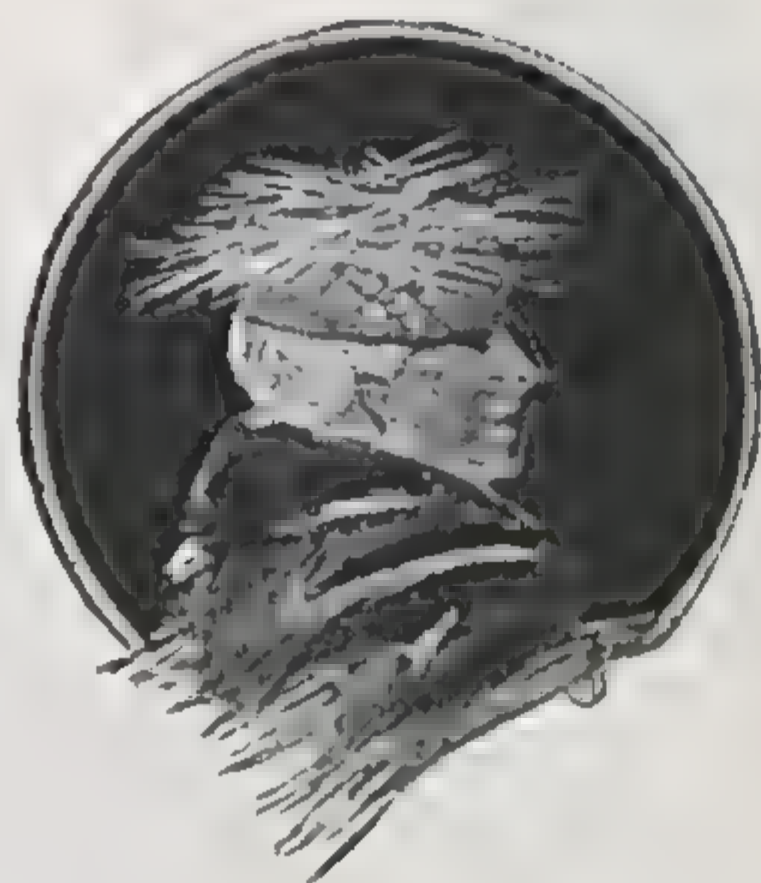


Mrs. Angier B. Duke appeared at the opera recently in a white gown that had borrowed the quaint old lines of the gowns of 1830



Mrs. William Miller Graham wore, one evening at the opera, a diamond and platinum necklace that seemed to tie in a bow-knot

THE day has passed when woman was to be classified with the lilies of the field. One no longer judges her by her decorative qualities; one does not even say of any particular woman, "Does she dance well?" or, "Does she play a good game of bridge?" One asks rather, "Is she a competent waitress, a first-class machinist, an experienced stenographer or typist? What does she know about cooking or nursing?" And it is not suffrage, but war, that has brought about this change in woman.



Mrs. Amos Pinchot is the beautifully coiffed person who has two jewelled amber crescents tucked in the coils of her hair



duties of the feminine chauffeur are frequently trying to the spirit as well as to the flesh. Said one of them the other day, "I would willingly wear my fingers to the bone and the wheels of my car to the hub driving wounded Sammies to the hospital, but when it comes to 'taxi-ing' a perfectly well officer from Brooks Brothers to Mark Cross and then back to the Ritz, and sitting outside while he entertains my best friend at luncheon, I want to strike." Only persuasion kept the member in form. (Continued on page 94)

At the wedding of Miss Alta Fitch, one of the guests wore this straw turban; the aigrettes are laid crisscross on top

The wearer of this quill-trimmed turban slips the jewelled heads of the arrow pins on after the pin is thrust through

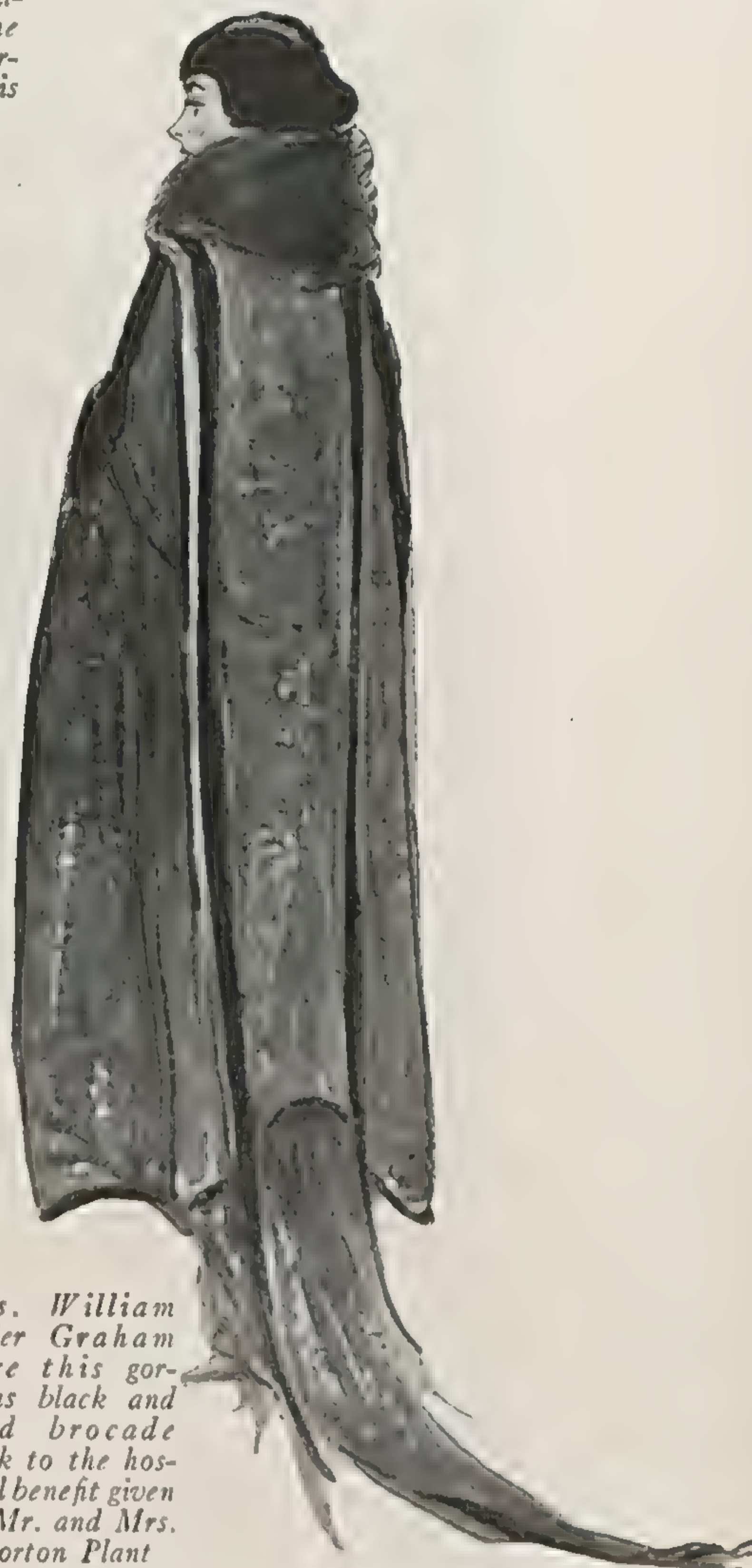


When she attended a Bagby musicale, Mrs. James Lowell Putnam wore a black costume relieved only by jewels



Mrs. Roche was sketched lately at the Toy Spaniel Show holding her tiny Pomeranian, which made a charming picture nestled against her sealskin coat

The day of the New York woman is crowded to the brim. At nine-thirty in the morning it is not possible to catch any erstwhile woman of leisure at home. She is at her canteen, her class of nursing, her stenographic lesson, or her cooking-school. Should she belong to one of the motor corps, she spends anywhere from six to twelve hours a day acquiring a knowledge of things heretofore confined exclusively to the province of the chauffeur. One no longer hears animated discussions as to the best method of reducing flesh. It has been found. In odd moments she wonders how to keep a little flesh on her bones. There is something about getting down and tinkering with a differential or struggling with a recreant bolt that causes one to lose pounds by the minutes. Then, too, the



Mrs. William Miller Graham wore this gorgeous black and gold brocade cloak to the hospital benefit given by Mr. and Mrs. Morton Plant



White Studio

CAPTAIN MAURICE BURKE ROCHE AND ENSIGN FRANCIS BURKE ROCHE

This photograph of Captain Maurice Burke Roche and his twin brother, Ensign Francis Burke Roche, was taken at Plattsburg while the sailor brother was visiting the soldier, before either of them had received a commission. These two young men are sons of Mrs. Roche, who was Miss Fanny Work. Before war was declared they were familiar figures in New York society, but with the coming of war they disappeared completely from social activities. Maurice Burke Roche is now a captain in the Army and is stationed at Camp Dix, while Francis Burke Roche is an ensign and expects to be detailed shortly to a battleship or cruiser. The brothers are descended from a very distinguished old Irish family and are nephews of Baron Fermoy. Another uncle married the daughter of Viscount Goschen, and an aunt is the wife of Count Hochberg. The example of these young men should be a stimulus to recruiting



In its big drive for 50,000 volunteers, the U.S. Navy is issuing many posters, each one an inspiring argument in itself. This poster is by the English artist, Frank Brangwyn, who is one of the official artists of the War Office

RECRUIT ONE MAN FOR THE NAVY!

AT number 34 East 23rd St., New York, crowded in between a haberdasher's and a confectioner's, is a commonplace unassuming doorway somewhat inconspicuously labelled "U. S. Navy Recruiting Station." And through this doorway, in the last six months, some eight thousand two hundred and twelve men have passed from civilian life into a life of service to their country. In one single morning, but a few weeks past, twenty-two men took the oath of allegiance, and among them were two policemen, two firemen, one street-cleaner, one subway guard, two bank clerks, one lawyer, one doctor, several machinists, the manager of the most popular leather shop in New York, and Dr. Henry Van Dyke, the author, pastor, and ex-ambassador to Holland.

Scattered throughout the United States are many similar doorways through which are passing the best and bravest of the manhood of this country. The number of volunteers is encouragingly large—and all who join the Navy are volunteers—but we are told that it must be still larger. If we are to do all that the world expects us to do, all that it is plainly our duty to do, in the next few months we must have fifty thousand new men in the Navy. And while it is men who are needed, it is women who must help to bring them to these doorways.

AN OPPORTUNITY FOR EVERY WOMAN

There are few women who could not make themselves responsible for one or more recruits. Probably there is no woman who reads this magazine who could not do so. Not, perhaps, by speaking on street-corners, or driving a patriotically draped car through the country, although these methods have proved extremely effective; not by writing articles or painting posters; and not alone by sending forth her sons, her brothers, and her husband. For every woman has in almost daily contact with the butcher boy, the grocer boy, the newsboy, or the man who sells her milk and butter or stationery or coal or electricity. Almost every woman has an opportunity (or can make one) to use her influence to get these and other men to join the Navy. And this influence, skillfully and intelligently applied, will bring results, for it is not cowardice nor lack of patriotism which hinders men from doing their part in this war. It is ignorance. It is ignorance of

The Readers of Vogue Can Alone
Raise More Men Than Our Navy
Needs If Each Reader Will Pledge
Herself to Recruit One Man

the urgent need for men and ignorance concerning the Navy itself. It is, therefore, every woman's duty to inform herself on this subject, to keep the matter in her mind, and to educate the men with whom she comes in contact.

No woman has been more successful at recruiting than Mrs. Margaret Crumpacker, Commandant of the Woman's Auxiliary for Naval Recruiting. Mrs. Crumpacker personally has brought hundreds of men into the Navy, and her organization has recruited still greater numbers. She is a gifted speaker, and it is her speeches that have been most influential in this respect. But Mrs. Crumpacker feels certain that throughout the country there are women who could speak as she is speaking if they would but realize their power and make the attempt. However, many of her recruits are boys who have not been to her meetings or heard her speak—boys with whom she has come in contact in the ordinary ways in which we all meet many potential sailors. And those who have joined the Navy because of her are glad and grateful for her influence. She has


hundreds of letters from these boys, letters which are full of enthusiasm for the new life, which tell of the interesting work, of the good food, of an increase in weight, and of the kindness and care which are given the men of the Navy.

After all, it is a very wonderful opportunity that is being placed before these boys. For one full year after they have become a part of the Navy, they will be an expense rather than an investment. For one full year the government will clothe them, feed them, educate them, and pay them without return. The best experts in every line will devote their time and their intellects to giving these men as much as possible in the shortest possible time. The greatest care and attention will be given to the question of their health. And if at the end of the year they will be worth enough to the government to justify this great expense, how immeasurably much more will they be worth to their business, their own families, and to themselves.

WHAT ENLISTMENT MEANS

The recruit, as we have said, begins his service by being sworn into the navy at the recruiting station in which he has enlisted. Formerly, a recruit enlisted for four or more years. Those enlisting now may enlist for the duration of the war only—a point which will attract many who wish to serve their country in its time of need but do not wish an unnecessarily long career in the navy. The recruit is then sent to a training station in Newport, if he has enlisted in New York, near the Great

Lakes, if he has enlisted in the Middle West, and in one of several other stations if he enlists in the Far West. In times of peace he would stay at these stations for six months, but during these days he remains but six or eight weeks. And this is not only because of the urgency of our need for men; it is because the war has called out a higher type of man, and the incentive has spurred him to a greater energy and concentration which actually accomplishes the same amount of work in this shorter period of time. At the training-station the man is judged by his ability, former experience, interest, and particularly his obedience, and is detailed accordingly for more special training at some other point. One interesting station is the land battleship, the
(Continued on page 108)

 <h2 style="margin: 0;">VOGUE</h2> <p style="margin: 0;">19 WEST 44th STREET, NEW YORK CITY, N. Y.</p>	
<p><i>As one of your readers, I pledge myself to do my utmost to recruit one man for the Navy.</i></p>	
<p>Name.....</p>	
<p>Street.....</p>	
<p>City..... State.....</p>	

LAND SERVICE *for* PATRIOTIC AMERICAN WOMEN

Women of Every Class Should Unite in This

Practical Organization Which Proposes to Sup-

ply Women Farm Workers to Manless Farms

By GRACE CRAWLEY OAKLEY

THERE are strikes and rumours of strikes, and the end is not yet. Unless they affect personal convenience, one scans the accounts of them as of something remote, hardly real. But suppose at the time of harvest the farmers of the country should form a union and rise up in revolt. Suppose they should refuse to work any longer under the multiple difficulties which constantly confront them. The result of a few weeks cessation of farm labour at a critical period would be irreparable for a whole year. It would mean famine and starvation for this nation as well as for others.

NEED FOR WOMEN FARMERS

The digestion of this fact makes one realize how vitally important properly run farms are. But just at this moment the farmers of the country, and indeed the wealthy owners of large estates as well, are facing a serious dilemma. Under the best of conditions they have never been able to procure sufficient labour, and now a large proportion of the men who might be available have been drafted. Even the agriculturist who is fortunate enough to secure help by the month or by the year cannot, as a good business man, afford to maintain a large enough force to cope with the emergencies of planting and harvest. Both present a short period which demands the most rapid work. Foodstuffs

A plan to serve farm bureaus includes units of women workers. Particularly designed for the sturdy woman is a costume with pockets and a flaring coat

ripening in the fields will not await one's convenience to be cultivated or garnered. Crops, if not given just the proper attention at the right moment, have the most annoying way of becoming choked with weeds, falling victim to all kinds of insect enemies, and of rotting and dying. So life on a farm, instead of being dull and monotonous, is to the imaginative a series of lively adventures, of crises which demand heroic action. The farmer must have extra assistance just when he needs it. To help him



In breeches and a loosely belted Russian blouse, one may till the soil comfortably and be the best sort of aid to the Government at the same time

out he is turning—where? Where men have gone when in difficulties since the very beginning—to us—to the women.

The movement had its inception in England. England (that is, the island which comprises England, Scotland, and Wales) is a very small country, only about the size of Kansas. Yet, when the war came, England sent millions of men to the front. Of course the land suffered, and on the land depended the food, and on the food the very lives of the people. There, as here, women stepped into the breach.

THE MOVEMENT IN ENGLAND

"In England, effective land service for women is after all not such a difficult accomplishment," says Miss Helen Fraser, a member of the British National War Savings Committee, an official of the British Treasury, and an active worker in and organizer of all kinds of women's war activities. Agriculture in England is conducted according to very different methods from ours. The country is all under intensive cultivation. It is composed of large estates, owned by the lord of the manor, or the "squire." These estates are divided into smaller farms worked by tenants, and the labourers, who are employed by the tenants, in turn have their cottages. The lady of the manor is frequently, particularly if she takes a keen interest in the welfare of her people, a sort of arbitress of social, economical, and moral problems. The Englishwoman of title, who is also a country gentlewoman, understands all about farming and farm problems. This made the matter of organization in England very simple. Sixty-three Women's County War Agricultural Committees were created, for propaganda, to increase the production of home gardens in villages and to register women for work on the land and arrange for their distribution. First a meeting was held in a village, and then a house to house canvass was made. Women were enlisted for whole or part-time service, and those who could do housework to better advantage than heavy farm work were substituted in homes to release others for land

(Continued on page 96B)



© Underwood & Underwood

Lettuce and cauliflower are grown under glass bells by the English women who are very efficiently showing the possibilities of intensive culture. Note the Government insignia for efficient service which the worker on the right wears on her arm

M A K E R S o f M U S I C

Two Opera Companies
Are Drawn Up for
Battle in New YorkBy HIRAM KELLY
MODERWELL.

Burke Atwell

With Rosa Raisa in the title rôle and Giacomo Rimini as King Raimondo in Mascagni's "Isabeau," New York has at last seen this much-discussed opera



© Moffett

Geneviève Vix, the French soprano from the Paris Opéra Comique, is now with the Chicago Opera Company. Mme. Vix belongs to the school of those who can act as well as sing



Lucien Muratore, who sang here several seasons ago in "Monna Vanna," gives an artistic interpretation of the rôle of Romeo in Gounod's "Romeo et Juliette"



Victor George

Amelita Galli-Curci, in whose praise all words have been exhausted, comes to us trailing clouds of glory from her triumphs in Chicago and her concert tours

AN "opera war" is the most entertaining sort of belligerency which the world has yet devised. Real war, even if it were possible to observe it as an impartial spectator, contains relatively little that is dramatic; it is fought by machinery and proves to be a slow, monotonous, heartless grinding of the wheels. But an "opera war," in which two companies play in the same large city for the verdict of the public, as the Metropolitan and Chicago companies have been playing in New York, furnishes all the excitement of the battles we used to read about in the story books and none of the sickening reality of a military struggle.

(Continued on page 102)



© Matz ne

Guilo Crimi sings the tenor rôles in "The Jewels of the Madonna," "Isabeau," and also "La Bohème," with Melba at their reappearance in New York

ACTOR FOLK WHO REPRESENT THE BEST TO BE SEEN IN THE NEW YORK THEATRES TO-DAY



Arnold Genthe

Margaret Anglin came back to New York in "Billeted," and gave Broadway the privilege of seeing the finest actress in high comedy that may be seen in the theatre of this country to-day, playing, moreover, with an excellent caste



Maurice Goldberg

(Below) At the "Cohan Revue 1918," Jessica Brown and Lou Lockett, two decorative and extremely agile young persons, did some amusing and original dancing



Estelle Winwood, that picturesque young actress who held us so long in "A Successful Calamity," is now playing with great charm in "Why Marry?" an unusually brilliant comedy with an underlying strain of seriousness



Lewis-Smith

Sydney Shields appears in that uproarious farce of well-known Palais Royal pattern, "Parlor, Bedroom, and Bath"; this is the most important rôle Sydney Shields has had

(Below) In "Why Marry?" Nat Goodwin makes many pungent remarks on matrimony, which he does with all of his old-time humour, much to the delight of the audience



© Matzene



Charlotte Fairchild

Fania Marinoff was entrusted with the title rôle of "Karen Borneman," that impressive, though gloomy, play from the Danish produced by the Greenwich Village Theatre



In the "Cohan Revue 1918," Nora Bayes mimics all the things that Mrs. Fiske does best in "Madame Sand" and sings an entertaining song (with a practical demonstration) about a "big black cigar"

S E E N o n t h e S T A G E

There Is a Great Deal of Interesting Material in the New York Theatres To-day; Several Comedies and Two Excellent Revivals

By CLAYTON HAMILTON

THE career of "*La Dame aux Camélias*" is, in many ways, unique in the annals of the theatre. In the opinion of the best French critics (and the French are very careful in their criticism) this play has never been regarded as a masterpiece, nor was it rated very highly by the author himself; yet, though six and sixty years have now elapsed since the date when it was first produced in Paris, "*La Dame aux Camélias*" is still popular throughout the theatre of the world, and bids fair to be applauded a century from now, when the later and greater plays of the same writer have been relegated to the library.

Alexandre Dumas fils was born in 1824; and he was scarcely more than twenty-one when he wrote his first successful novel and called it "*The Lady of the Camellias*." The material was drawn directly from his own immediate experience of that "demi-monde" of Paris to which he had been introduced by his prodigal and reckless father. As he said in later years, this youthful narrative was "the echo, or rather, the re-action, of a personal emotion." The book was immature, and sentimental, and immoral; but, in the turbulent days which anteceded the Revolution of 1848, it made a momentous impression on the reading public. The project of dramatization was suggested to the author; and he asked the advice of his famous father, who was perhaps the ablest playwright of the period. The elder Dumas reported to his son, regretfully, that it was impossible to turn the novel into a practicable play; and Alexandre Dumas père nearly always had the right idea in regard to questions of success or failure in the theatre.

THE WRITING OF "CAMILLE"

Nevertheless, the youthful writer decided to waste a week or two in an attempt to dramatize his novel. He retired to the country, and wrote the play in eight successive days. Since the piece is in four acts, it will be noted that he allowed himself precisely two days for the composition of each act. It may be doubted if any other play which has held the stage for more than half a century has ever been written so quickly and so easily; but of course we must remember that the author was already familiar with his plot and with his characters before he sat down to write the dialogue of his play.

Yet, after the play had been completed, there was a doubt for many months that it would ever be produced. Although it had been dramatized from a successful novel, and although it was signed by the son of one of the most famous novelists and dramatists of France, it was rejected by nearly every theatre in Paris. After three years of hopeless wandering, the manuscript was ultimately accepted at the Vaudeville, only to be interdicted by the censorship. After new delays occasioned by political contentions, "*La Dame aux Camélias*" was finally produced in Paris, at the Vaudeville, on February 2, 1852. The author was, at that time, less than twenty-eight years old. The piece achieved an instantaneous success in France, and has since been added to the repertory of every other nation in the theatre-going world. It may be doubted if any other play composed since the initiation of the modern drama in 1830 has been so continuously popular in every country of the habitable globe.

THE REAL WORTH OF "CAMILLE"

In the opinion of those disinterested critics whose judgment is not conditioned by the verdict of the box-office, "*La Dame aux Camélias*" has always been regarded as inferior to many of its author's later plays, and especially to his admitted masterpiece, "*Le Demi-Monde*." According to the judgment of the present commentator—reviewing for the moment half a century of history—Alexandre Dumas fils wrote, first and last, no less than half a dozen dramas which are more important, from the point of view of art, than this youthful effort that was struck off at white heat. The faults of "*La Dame aux Camélias*" are many and apparent. The view of life expressed is sentimental, immature, and in the main untrue. The thesis is immoral, because we are asked to sympathize with an erring woman by reason of the unrelated fact that she happens to be afflicted with tuberculosis. In the famous "big scene" between the heroine and the elder Duval, the old man is absolutely right; yet the sympathy of every spectator is immorally seduced against him, as if his justified position were preposterous and cruel. The pattern of the play is faulty, because it rises too quickly to its climax—or turning-point—at the end of the second act, and thereafter leads the public down a



Charlotte Fairchild

In a rather modernized version of "*La Dame aux Camélias*," Ethel Barrymore played Marguerite Gautier to the Armand Duval of Conway Tearle

descending ladder to a lame and impotent conclusion. In the last act, the coughing heroine—like Charles II—is an unconscionable time a-dying. The writing of the dialogue is artificial and rhetorical. Indeed, this noted play exhibits many, many faults.

Why, then, has it held the stage for more than half a century? And why, if it is not a great drama, does "*La Dame aux Camélias*" still seem destined to enjoy a long life in the theatre? The obvious answer to this question leads us to explore an interesting by-path in the politics of the theatre. This celebrated piece is continually set before the public because every actress who seeks a reputation for the rendition of emotional rôles desires, at some stage of her career, to play the part of Marguerite Gautier—or, as the heroine is called more commonly in this country, Camille. This part is popular with actresses for the same reason that the part of Hamlet is popular with actors. Both rôles are utterly actor-proof; and anybody who appears in the title-part of either piece is almost certain to record a notable accretion to a growing reputation. No man has ever absolutely failed as Hamlet; and no woman has ever absolutely failed as Camille. On the other hand, an adequate performance of either of these celebrated parts offers a quick and easy means for adding one's name to a long and honourable list, and being ranked by future commentators among a great and famous company of predecessors.

Here, then, we have a drama which is kept alive because of the almost accidental fact that it contains a very easy and exceptionally celebrated part that every ambitious actress wants to play. "*La Dame aux Camélias*" is brought back to the theatre, decade after decade, not by reason of the permanent importance of the author, but by reason of the recurrent aspirations of an ever-growing group of emotional actresses.

The current production of "*The Lady of the Camellias*" in New York is due to the justified ambition of Miss Ethel Barrymore. Miss Barrymore is a very able actress, and deserves to have her hour with this celebrated play. The present commentator is comparatively young, and can remember personally only those performances of Camille that have been rendered, in the last twenty years, by Helena Modjeska, Sarah Bernhardt, Eleanora Duse, Réjane, Agnes Sorma, Olga Nethersole, Margaret Anglin, and Virginia Harned. After mature reflection—though trusting to a memory that is already dimmed—I am inclined to rank the value of these several performances in the very order in which they have been mentioned. Modjeska—I am sure—whose repetition of this play I witnessed not less than fifteen times—was the greatest Marguerite that I have ever seen; but I carry in the background of my mind a recollection, more or less distinct, of all the others. In my opinion—which has no value whatsoever except as a personal expression—I feel inclined to rank Miss Barrymore's attempt so highly as the seventh in this list of different renditions that I have actually studied. Miss Barrymore's Camille is appealing and effective; but it cannot be considered in the same class as the performances delivered by Modjeska, Bernhardt, Duse, or Réjane.

"THE LADY OF THE CAMELLIAS"

The one thing which I find both difficult to understand and to forgive, in considering the current repetition of "*La Dame aux Camélias*," is the tampering with the text that has evidently been commissioned by Miss Barrymore. Assuredly, a very famous piece that dates from 1852—if deemed worthy of a new appeal to public patronage—should be presented frankly as a play of 1852; and there is no reason whatsoever for disguising its historic date beneath a camouflage of those conventions that have recently become established on Broadway.



Davis and Sanford

Laurette Taylor again enchants us with the old sweet smile and bewitching little ways of "*Peg O' My Heart*"; this time it is as Jenny in "*Happiness*"



Victor Georg

Maxine Elliott and William Faversham revived that comedy of manners, "*Lord and Lady Algy*," which played in New York for four weeks

It is as silly to cut out the soliloquies and the asides from a play of 1852 as it would be senseless to suppress the soliloquies of "*Hamlet*."

Mr. Edward Sheldon, in attempting to "improve" the text of an author who is commonly regarded as the foremost French dramatist of the nineteenth century, has chosen to discard the great soliloquy of the heroine as she writes her farewell letter to Armand (and this soliloquy will be recalled as the finest passage in the play by anybody who remembers the performance of Modjeska); he has decided to suppress the reappearance of the elder Duval in the midst of the gambling-scene, and has transformed this whole third act into a sort of Greenwich Village masquerade; and he has enclosed the entire text (in pursuance of the pattern exemplified in his own play, called "*Romance*") within the framework of a prologue and an epilogue that accentuate, instead of lessening, the traits of artificiality apparent in the piece itself.

These frantic efforts to disguise an old play as a new play defeat themselves. It would be just as reasonable to require Hamlet to call up Polonius on the telephone, in order to establish a scientific reason for the reading of the famous soliloquy on suicide.—"Is that you, old man?—This is Hamlet,—yes, H-A-M-L-E-T, Prince of Denmark.—I have something on my mind. Here it is—are you listening?—To be or not to be:—that is the question' . . ."

Any resurrection from the past should be undertaken in a mood which admits a fitting reverence for the conventions of the past; and, though the younger Dumas has been honourably dead for many years, there is no reason why a Broadway playwright (even though his name is hidden underneath a mask of anonymity) should be commissioned to rewrite the text of one of the most celebrated dramatists of recent times.

"BILLETED"

"Billeted," by H. M. Harwood and F. Tennyson Jesse (a grand-niece of the poet laureate) is a brilliant comedy of manners suggested by the social exigencies arising from the present war. This clever comedy affords a temporary medium for one of the ablest actresses who make our current stage illustrious.

Betty Taradine is a grass-widow who has been parted from her husband for more years than she cares to count. In her comfortable country-house she is assigned, by government decree, to entertain a certain Colonel Preedy and his adjutant. The sister of the local vicar starts a rumour that the situation is improper, by reason of the incidental fact that Betty Taradine is not entirely a widow. The heroine loses little time in defending her position against this pious intimation of immorality. She has every reason to believe her absent husband to be dead; and now she sends herself a telegram in which his death is formally announced.

A moment or two after the delivery and publication of this fabricated message, Colonel Preedy's adjutant appears upon the scene. His name is Captain Rymill; but we soon discover that, despite his *nom de guerre*, he is no other than the missing Mr. Taradine. The comic possibilities of the resultant situation are so apparent that the further course of the play need not be reported in detail.

"Billeted" is deftly built, and written with original and clever wit. It is one of the few plays disclosed in recent weeks that may be guaranteed to entertain the most discriminating patrons of our theatre. Also, it is beautifully acted. Miss Margaret Anglin is, as everybody knows, the finest actress in high comedy that may be seen to-day in the theatre of this country; and she has moreover succeeded in assembling a cast of uniform and quite uncustomary excellence.

(Continued on page 98)

A R T

By MARION E. FENTON

JOHN LAVERY, the brilliant Irish portrait painter of London, has given New York a surprise this winter by exhibiting at the Kraushaar Galleries seventeen canvases of which only one, "Aida, a Moorish Maid," has even the slightest claim to portraiture. Driven out of England, as it were, by the war, he has sought refuge for his art in southern France and along the coast of Spain and has delighted in painting their sea and shore. In these canvases there is less consciousness and studied effect, less pride perhaps in the mere mastery of his brush, than appears in his portraits. If one would trace this effect back to its source, or, better, seek the point of view of the painter as he works, he would find it akin to the Japanese in simplicity and flatness of effect, and, like their flat tones, vibrant with life and colour. Without the bigness of vision or power of expression that Whistler possessed, Lavery has taken a leaf from his note-book and painted with less subtlety and more definite expression of form, not the twilight and the mist that held such magic for Whistler, but an earlier hour and more brilliant light. With repeated success and charm, he has painted the long point of land stretching out along the horizon into the sea; it may be with brilliant streaks of sunset in a grey blue sky and sea, or with violet cloud, or with clear green of sea and gold of sand. He often introduces small moving figures at one with their shadows, as in "The Green Sea," to give that note of human interest and spot of colour so sought by painters, but more often he paints the narrow strip of foreground sand with nothing to break it and the vision beyond to the horizon. At times so ignored is the foreground, so full of interest the distance, that it recalls the trite saying, "Anyone can paint distance, but few can paint foreground." It is not a fair general criticism of Lavery's work, although in such canvases as "Evening, Sacoa," "A Still Morning," and "Evening," the foreground seems out of key with the sea and the distance. Yet in "The Lakes of Killarney," seen from the hill across the Irish cemetery, the whole is so ably handled as to give a foreground of interest subdued to the atmospheric effect and the light and shadow that falls across the lakes. There is in these marines

Far from what one has come to expect from Lavery the portrait painter is his "Maison—Louis XIV, St. Jean de Luz," shown at the Kraushaar Galleries



(Above) John Lavery has painted "The Green Sea" with simplicity of effect and vibration of colour worthy of a Japanese



(Left) "Do Reverence—for I will breathe on thee with a favourable breeze, in love, or on the bright-visaged sea," Davies has entitled this

something fresh and lightly touched in, as in the intangible smoke from the boat in "Twilight," as though the painter were expressing himself freely, spontaneously painting the thing he saw, with none of the restraint or striving for effect that at times hamper the portrait painter.

The long-heralded loan exhibition of the work of Arthur B. Davies was held during January at the Macbeth Gallery for the aid of men blinded in battle. It was a retrospective exhibition including paintings in oil and in water-colour, drawings, etchings, and sculpture to show the many mediums which Davies had at hand through which to express his art. Like all exhibitions which cover the work of many years of an artist's life and show his growth or retrogression, both mental and technical, it offered an interesting study of the man and his art. He has travelled far from his early rich warm-toned Italian canvases, his "Madonna" and the "Violin Girl," through his pre-Raphaelite type and cool greyed colours of "Sleep," to his less poetic, less wholesome, sketched and accented symbolism that seems, as he expresses it, not fraught with meaning. From there his art has continued falling under the spell of the angular and a certain brutality, as in "The Dancers." Such canvases as "Sleep" are painted with poetry and charm, with a rhythmic flow of line not yet marred by the triangle and the cube. In it he has used the decorator's accent of line to express modelling and gradation of colour in place of more studied, more subtle, and solid painting. It is this love of the effect gained by expression in line with little of actual modelling within it which

has lured him on in his more recent work of thinner painting and paler colour. In some of his work there is something almost exotic, with beauty of colour and study of pattern that pleases, yet back of it all is the feeling that the flower of his art is not that of the free and wind-swept open, but that nurtured under the forced conditions of the hothouse.

Under the auspices of Mrs. Harry Payne Whitney's Studio, an interesting exhibition of sculpture by Andrew O'Connor was held, during early January, at the Seligmann Galleries for the benefit of

(Continued on page 106)

Line and soft colour characterize the later work of Davies as in "The Glide," a water-colour at the recent exhibition of his work at the Macbeth Galleries



THE NEWEST SPRING HATS SHOW COUNT-

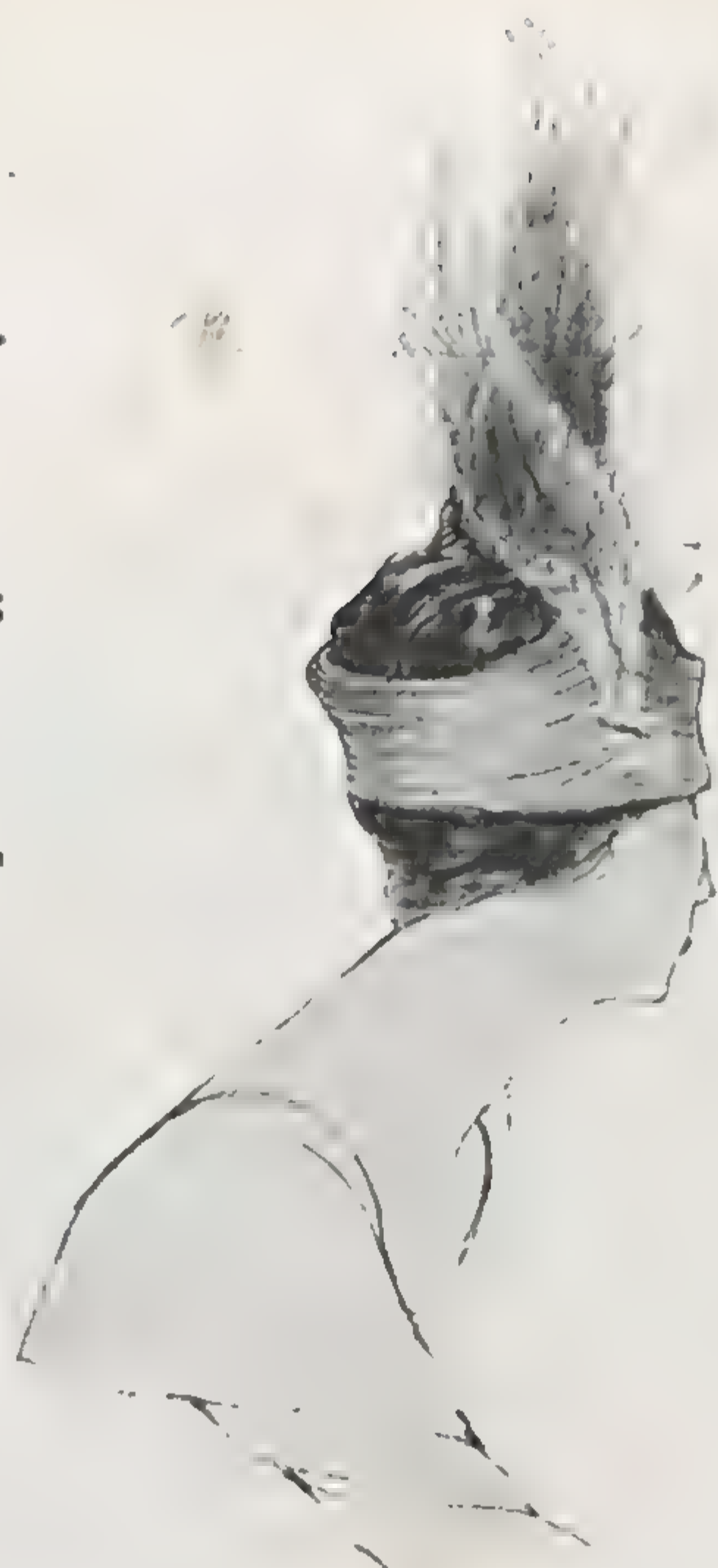
LESS VARIATIONS ON THE TURBAN THEME;

SOME ARE TRIMMED AND SOME ARE NOT

A BRIM THAT IS UNEXPECTEDLY WIDE AT

THE FRONT AND SIDE FRONT IS A WHIM

ADOPTED BY MANY A NEW SPRING HAT



Since Paris millinery is just one turban after another, a hat like this, with upstanding brim and two independent quills, is a wise choice



She is in the path of fashion although her hat brim is so exaggerated as to the side front that she finds it difficult to keep in any other path



When hats are large they are so very large that one doesn't need to carry a parasol at all. This one is of black liséré trimmed with rolls of blue faille fastened by straw clasps

To be just to oneself, one should be biased in the matter of hats, for this season ever so many are one-sided affairs—on the right side, of course

HATS FROM BRUCK WEISS

EXPRESSING moods by millinery is by no means as absurd as it sounds, for every woman has experienced days when she wore a small turban shape for no better reason than because she felt like it, or a large drooping one simply because she didn't feel "tailored." And here are six hats that will cover a multitude of moods. The first, sketched at the top of the page, is a turban shape with an upstanding brim of black liséré and a soft crown of black satin with cordings at either side. There are two made quills which give a becoming height. At the upper left is a hat of black satin which shows the new spring tendency towards an exaggerated width at the side or side front. This hat turns directly up at the back and is slightly rolled at one side. The crown is rather low and round and a sweep of black gaura begins at the back and extends across the front. Another hat which is wider at one side than at the other, is sketched at the upper right. It is of black liséré, turned up at the back and rolling at the side front, and is faced with Natier blue faille. A shaded rose trims the underside of the brim at the back.

Sketched in the middle of the page is a large hat of black liséré with a high crown and a wide brim. Around the crown is a band of French blue faille and three rows of the faille held in place by narrow clasps of the straw. There is no other trimming. At the lower left of this page is a hat of brown milan straw faced with brown satin. This hat turns up abruptly at the back and front and seems to tie at the very top with an extreme bow of the straw faced with the satin. The small hat at the lower right would be especially charming for a young girl. It is a tam o'shanter-like shape, described by its maker as an "Egyptian drape." It is made of soft navy blue milan hemp and is entirely untrimmed.



Nothing is more becomingly youthful than a softly draped turban. The designer calls this one an "Egyptian drape" and makes it of milan hemp



It must have been an ingenious designer who turned this hat up at back and front and tied it in that dashing and audacious bow on top

THE HATS OF SPRING ARE TRIMMED
WITH FRUITS AND FLOWERS AND FO-
LIAGE SUCH AS NATURE NEVER SAW,
AND ALL OF THEM, LARGE OR SMALL,
COVER THE COIFFURE COMPLETELY



When Paris interprets the Turkish turban, the turban—provided it is early spring—is quite capable of being black milan and black moire ribbon ornamented with orange blossom leaves around the crown



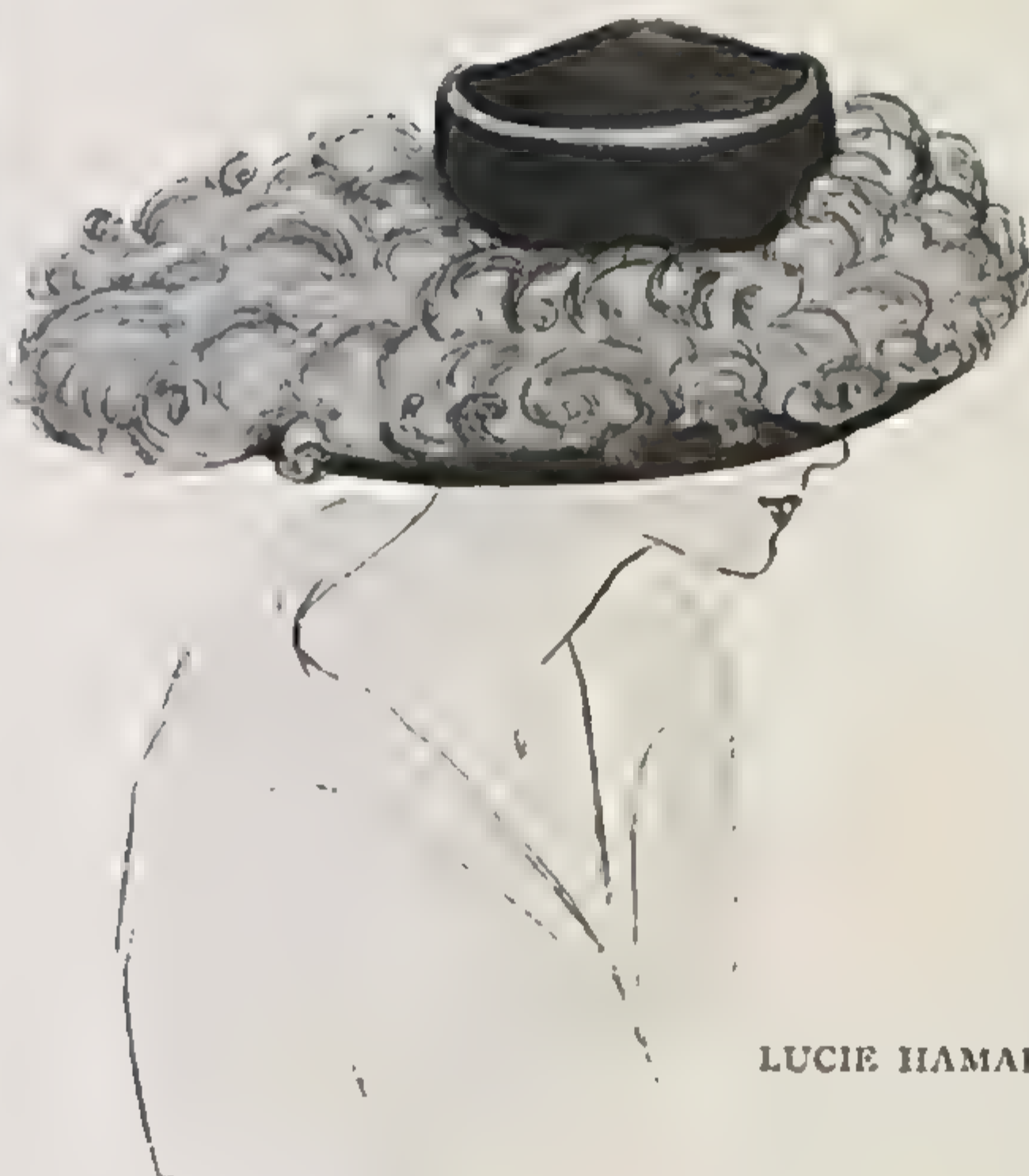
It has a cavalier air, and, like all cavaliers' hats, it has a plume. It is a waving one of dark brown, very becoming to the brown liséré and to the band of tan satin so softly draped about the high crown



ODETTE

The material, woven of fine threads of mustard and green straw, is unusual, but it is the ornament that really demands our respectful attention. The leaves—more wonderful than nature—are of green beads, and the berries are made of red tin

(Below) Sometimes these engagingly large black straw hats take charge of a situation so entirely as practically to obscure their wearers; but, encircled with beige ostrich feathers, they are to be excused on the ground of sheer charm



LUCIE HAMAR



FOUR HATS FROM VALENTINE ABOUT

No well-dressed-on-a-war-income woman needs to be told the usefulness of the black taffeta hat—it serves her admirably on so many occasions. This one has a band and ruffles of plaid ribbon



Large straw hats with brims that roll a bit on one side have a way of being becoming, but, with flowers of gilded and painted parchment, they have also a way of being distinctive



LANVIN

Are we incredulous of warmer weather, or is it just that we cannot dispense with furs, or their reminders? Anyway, a soft furry straw has won its place. It makes a chic hat with a grey faille crown



THREE HATS FROM LEWIS

(Above) This is one of the successes that was made for Mlle. Greuze. It is of black straw, lined with black satin, and for trimming there are demure brides of cherry ribbon and two large pearl hatpins

Mlle. Lilian Greuze (everyone remembers her success at the former Théâtre Français in New York) wears this hat of pearl grey. The liséré brim turns back over a straw crown, and there are two grey aigrettes



LANVIN

(Left) There are lots of spring suits that, as usual, simply will not be able to go without a turban of black milan. That up-standing border around the brim is, unexpectedly, a crinoline fringe

A Directoire mode was adapted in this hat of silk straw for Mlle. Greuze. Against its blue—a lovely marine shade—is a garland of anemones in many colours. Flowers, if unusual ones, are much favoured for trimming



IT IS NO EASY THING

TO MAKE HATS TO

MEET THE CHARMS OF

A FRENCH ACTRESS, BUT

LEWIS HAS ACHIEVED IT

(Right) She is all wrapped up in silk jersey—and no wonder, when jersey is so very becoming to the straight slim silhouette that is so popular in Paris. Not only her underdress, but also her overdress is of black silk jersey—but the overdress almost conceals the fact under solid embroidery of sapphire blue and a band of seal fur

FROCKS WHICH FOLLOW IN THE

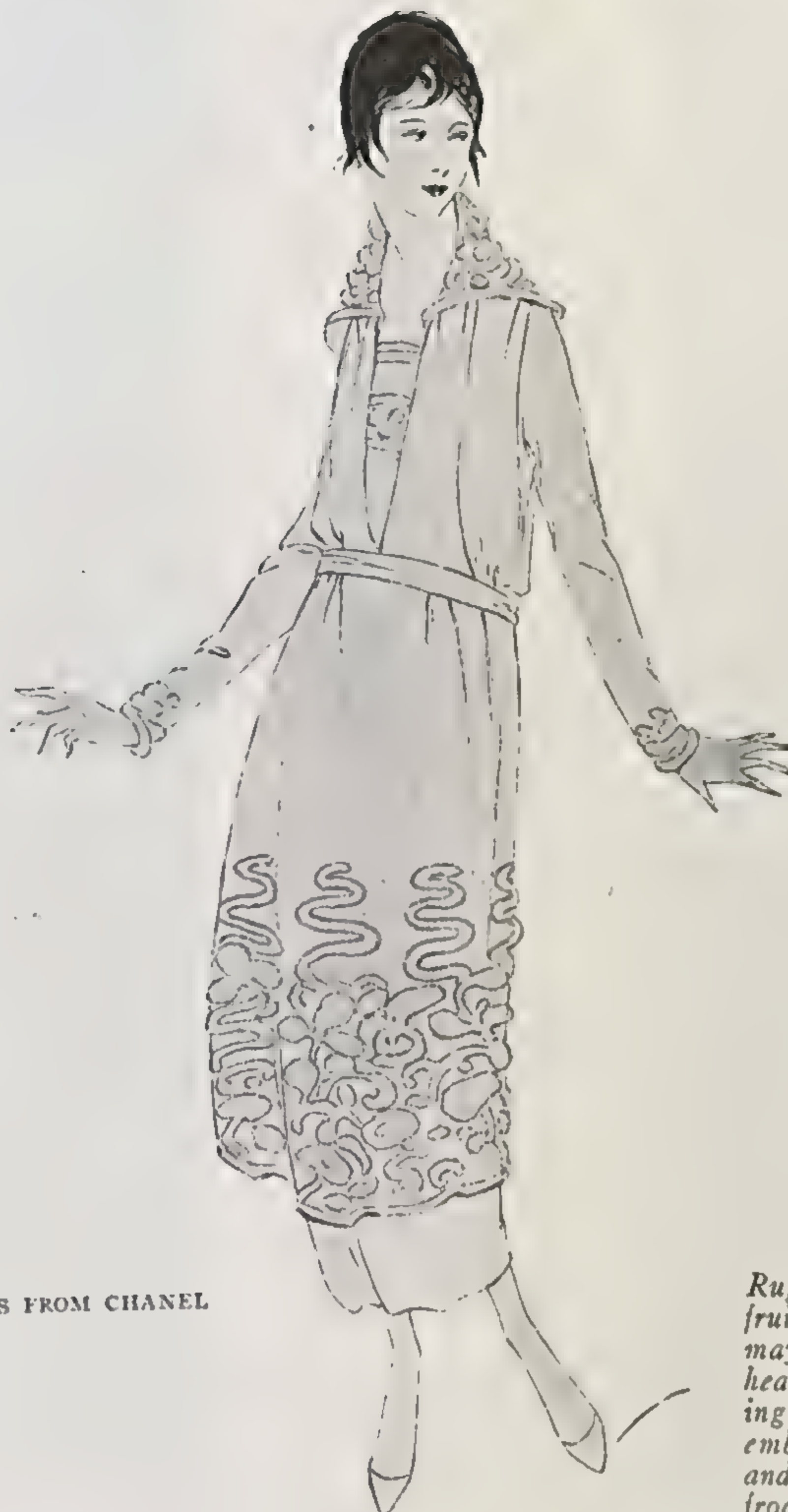
NARROW PATHS PRESCRIBED

BOTH BY PARIS AND PATRIOTISM



Black satin and jet reduced to simplest terms make an informal evening frock that is a precise follower of the rules prescribed by Paris. It is straight, simple, and somewhat scant—three s's which are ever so much more patriotic than those fashionable f's of other years—full, fluffy, and fancy

MODELS FROM CHANEL



It looks as though almost any one could make it—that's what proves that the designer was an artist. It's of black satin from its square neck to the wide band of taupe fur at the bottom. The bodice is embroidered in gold in a design which is another of those simple things it is so difficult to reproduce

Ruffles and frills are forbidden fruit these war-time days, but we may have embroidery to our heart's content. And surely nothing could be lovelier than the beige embroidery which trims the tunic and the collar and the vest of this frock of beige or marine blue serge

A costume that takes hold of one's imagination and causes one to think whimsical or amusing or fantastic thoughts, even amidst our everyday surroundings, is a true success. Poiret, in his salon in Paris, was, perhaps, amused by thoughts of other lands,—perhaps a bit of Oriental music or a hint of incense was the inspiration, for he made the lines of this tan cloth coat long and bur-noose like; the black velvet collar has the softness of a careless fold, and the two heavy black silk tassels sway when the wearer moves. The turban is of the tan cloth, too



You can almost hear the French cock crowing triumphantly in the immediate vicinity,—that and a few stirring strains from the Marseillaise, just to show what real spirit is. The collar and cuffs “à la militaire” are of black astrakan, extremely striking on light grey broadcloth, and the frog made of stripings of black braid is an accent note, one of those little French gestures that make any statement final. Then, the indomitable little hat; it is made of the same material as the coat and it has a trimming—but only a little, mind you,—of black passementerie



(Left) The astonishing thing about these designers is the way they can pass rapidly from one mood to another. The Parisienne can do that, too; that's why it's so much fun designing for her. It occurred to Poiret that the Parisienne would look charming as a peasant,—very well, she should have a peasant's costume, one of black taffeta and worn over (note the peasant simplicity) a white chignon blouse

(Right) The skirt and part of the sleeves are of Indian chiffon with a brown background, but printed with multicoloured designs,—the kind that have tiny bursts of flame colour and dashes of bright green and orange and softer notes of lovely dull blue. The brown silk bodice is a foil for the printed fabric

THESE COSTUMES

WERE DESIGNED BY

POIRET FOR Mlle.

RAFALE OF THE

THÉÂTRE ANTOINE



WHAT MAY BE ACCOMPLISHED BY HANDICRAFT

IN the good old days, when woman's place was really in the home, because there was nothing to take her out of it, handicraft occupied the honourable place in the world which, perhaps, it never should have been made to yield. Of course, there were not enough homes to go around in those days, any more than there are now; so they solved the difficulty then by having the grandest dame in the neighbourhood take into her castle all her less fortunate sisters. And, as usual, the patroness made a pretty good thing of it. She had all her handwork done free in exchange for board and lodging, which, in the days when everyone paid his rent and taxes in material supplies to the castle, instead of to the county, could not have cost her much.

IN THE MIDDLE AGES

The chatelaine had her linens and woollens spun and woven by the women of her household, while the "ladies" seem to have turned their attention mainly to tapestry and embroidery. They were experts, as indeed they had to be, since handwork took the place of pictures, books, the theatre, cards, golf, and nearly every amusement and distraction known to the modern woman. Then it was the mode at one time for the nobility to wear their whole coats of arms; and these incorporated many kinds of beasts, fish, and feathered fowl, all very difficult to embroider, especially as there were no transfer patterns in those days. They had to be represented exactly, too, for false heraldry was the most disgraceful social faux pas, and led to all sorts of complications. In their tapestry, these gentlewomen did not balk at such subjects as the Creation itself, with the entire animal and vegetable kingdoms represented as truthfully as their knowledge permitted, and such historic family groups as Adam, Eve, and the Serpent in the foreground.

Ever since the beginning of things, women have enjoyed handwork. In fact we never had a feminist problem until machinery took the making of things away from us. Therefore the procedure would seem to be to restore handwork and solve the problem.

"What!" they say, "give up the important posts we now occupy, the delightful as well as the vital things which fill our days from breakfast to midnight? Return to the footless preoccupation with dull tasks which efficient organization takes care of much better?"

SOLVING A PROBLEM

Perish the thought; the world would be in parlous case. But what about those who have no thrilling avocations; those whose drab existence is passed in one room; those who have been shoved aside from the main stream of endeavour by old age or infirmity? One of the most pitiful and unjustifiable figures in modern life is the worker for whom, through no fault of his own, there is no work. And how about the wounded soldiers who will soon be coming back to us? Are they, too, to be condemned to the misery of idleness by our "efficient organization?" Age, infirmity, and wounds,—these three conditions should call forth something more substantial than our pity. What are we going to do about them?

The answer is: revive handicraft. At least, the International Handloom Industry and Textile Studios Incorporated (to give it its full imposing title) is convinced that it is. Those who visit their studio and sales rooms, and talk to the presiding genius, Mrs. Annette Sterner Pascal, will receive a very strong impression that here indeed is the solution. The whole thing is founded upon the idea that the joy of creation is the purest we

Handicraft Is Not Merely a Pastime

for Enthusiastic Dilettantes; It May

Be the Solution of An Economic Problem



mortals can feel; and that the notion of limiting it to the few who are artists is all wrong. Not everyone can originate; that is reserved for the possessor of the divine spark; but many can participate in the carrying out of the origination; have a finger, as it were, in the ultimate pie, which is an object of beauty.

President Wilson says: "When a man's powers begin to play outward, and he loves the part at hand, not because it gains him a livelihood, but because it makes him a life, he has come to himself." The livelihood comes first, but the life is as much more important as it is less often considered. Work which brings joy in the doing, which is beyond mere drudgery, is the concern of the Textile Studios. They propose to teach the aged, the cripple, the woman tied at home, the wounded soldier when he returns to us, all the "unused labour" of the country, a form of activity which is interesting, congenial, and remunerative. They expect to discover latent creative ability, however humble; to encourage it to develop; and to make it profitable.

THE NATURE OF THE WORK

What is the nature of this sublimated form of work? It is largely weaving, as the first part of its imposing name indicates. Upstairs in the workrooms is the same sort of loom that was used by the ladies in the chatelaine's castle, when the middle ages were the "times we live in." Pieces of hand-weaving, in various stages of completion, are on the looms; for there is no long uninteresting period of preparation; one begins to make something at the very first lesson. The regular course consists of ten lessons of two hours each, and the fifty dollars that it costs includes the loan of the loom and the supplying of all the materials. The pupil takes home with him the pieces of work on which he has learned. On Monday and Thursday evenings there are night classes for which the price is cut in half. When the course is finished, the pupil understands all about his loom; how to

set it up; how to dye the threads he uses; he knows all the branches of the art, as well as a great deal about embroidery, especially needle-point; and he has acquired much practical information about design, and about the historical development of textiles in different countries.

THE CHARM OF QUAINT DESIGNS

In a small room is a loom of primitive type, over which presides the director of the place, Monsieur Manuel Gengoult, a master-weaver of France and a great artist, who superintends instruction and creates exquisite examples. On the day we visited the studio, he was beginning two panels, water-colour facsimiles of which hung on the wall beside him. Gentlemen of Eastern persuasion were engaged in the manly pursuit of hunting, with the aid of howdahed elephants, and their prey, with the most delightful discrepancy in proportion, (a parrot was much larger than the lion beside it) was scattered over "very verdant and painted meads," such as Botticelli's "Primavera" treads upon. Four people will work on this, and it will be completed in four months. As we watched M. Gengoult passing the little wooden bobbins through the warp of his loom, he lifted the edge of the tapestry, slipping a mirror underneath for us to see how the finished pattern would look. To us his statement that the panels would be done in four months sounded like the wildest optimism. It is he who teaches the various branches of the art: the dyeing of the threads, for example, which is done with home-made vegetable dyes, and not with German synthetic stuff, or coal-tar products. It is he who has the secret of "antiquing" the finished pieces, woven in wools of the most brilliant colours, and then blended into subtle tones by a process of burning, which reproduces the effect given otherwise only by the artist, Time, himself.

The plan is to make the school truly "International," by installing Chinese, Japanese, Russian, and other looms, with

native teachers. There is already a Swedish loom on the first floor, in the exhibition and sales room, where fine linen fabrics, some with delicate raised patterns in white threads on a coloured background, are being woven. This sales room is a colourful place, heaped with multi-tinted fabrics, all of which have the subtle cachet of the hand-made material, the hint of personality, of individuality, which the machine-made fabric can never bear. On one table is displayed the fruits of the pupil's work in astonishing variety. There are shopping bags, and overnight bags, chair-seats, knitting-needle cases, collars in needle-point, slippers, belts, table-covers, cushion-tops, as well as wall-hangings. There are lovely examples of figured things, with original designs hand-printed from wooden blocks, lined with glowing colour, and touched with embroidery. These are the work of a girl whom Mrs. Pascal discovered, a cripple earning eight dollars a week until the Textile Studios found in her a creative talent which her office duties were slowly smothering. Now she is the happiest creature in the world, making lovely things herself, and teaching others how to do them.

WHY THE PLAN IS PRACTICAL

The usual objections to hand-made things like these are that they are unpractical, because bedridden old people and wounded soldiers can't get about to sell them; and that there is no market for them. But the Textile Studios pride themselves on being practical, and their rooms are a clearing-house for such work. Indeed, their plans go further. They wish to become the selling agency for any group of workers who may be producing beautiful hand-made things. They are showing, for example, some wonderful fabrics, in cleverly blended colour combinations, and of most delightful texture, which are made by a colony on the Palisades of New Jersey. These materials would be splendid for children's dresses or sports clothes for they wash like the proverbial rag, and are almost indestructible.

Mrs. Pascal, the founder and president of the industry, with Mrs. Daniel O'Day, its vice-president, Mrs. J. Bishop Putnam, treasurer, Mrs. John Alexander, secretary, and Mrs. Albert Sterner, director, are enthusiastic in their desire that the school shall be known as a distributing centre of beautiful hand-made things. They wish to train and equip a large number of workers, so that the prices of their work may become as reasonable as possible. They hope that interior decorators, textile manufacturers, and the better dressmakers in search of the exclusive for important clients, artists, architects, and the public in general, will visit the studios, make use of their collections, and order hand-made fabrics and embroideries from them. The studios undertake to repair tapestries and embroideries, to reproduce ancient or cherished patterns, and to dye special colours. There is a department devoted especially to the stage, where the most radical of "little theatre" managers may have his wildest colour and fabric dreams made reality.

All who would like to see American textiles welcomed in the old world will be interested in this studio. The Handloom Industry is incorporated under the laws of the State of New York, with an authorized capital of \$100,000. The shareholders become patrons of the industry, which may be the means of bringing congenial work to those condemned to idleness, as well as the means of encouraging the art life of our country in a practical direction. In return for financial support, the Textile Studios offer the enormous satisfaction of helping to lay the foundation of what should become a great national industry.

DRESSING ON A WAR INCOME

DIRECTLY following the entrance of America into the war, certain well-meaning but misguided enthusiasts started a "Don't buy any clothes" movement which might have had disastrous consequences. These people took no thought for the thousands upon thousands of workers, both men and women, whose very existence depends upon the preservation of normal conditions in the huge industries which make up the trade in apparel. Their proposal met with the condemnation of thinking women, headed by the wife of the President and the wives of the members of the Cabinet. The negative and prohibitory slogan has been replaced by the affirmative one, "Buy more carefully than ever before."

THE VALUE OF GOOD DRESSING

As a matter of fact, France and England, who are the best guides we have in the matter, have said nothing that could be interpreted as meaning that women should stop buying good clothes or that they should allow their general appearance to deteriorate. On the contrary, good dressing and careful buying have been recognized as important, not only for the preservation of the big clothing industries of the nations, but also as an aid in keeping up the morale both of the men actively engaged in the war and of the people at home.



A reliable tailor of our acquaintance will make this coat of many uses to order at a price which would be reasonable for even a ready-made coat

Note.—For the duration of the war Vogue will conduct this special department to meet the needs of the woman who wishes to dress, not only well, but wisely, and who must do so on her war-reduced income. Vogue will find for her the clever little tailor or dressmaker whose reputation is yet to be made but whose work is excellent, and the skilful little milliner who is aspiring but has not yet arrived. By special arrangement with many of the best New York shops, Vogue will be able to give the readers of this department the advantage of many sales which are seasonal features. Vogue desires not only to offer this general service to its readers but also to assist in meeting individual problems of dress. If any special problem confronts you, write to Vogue, 19 West 44th Street, enclose a three-cent stamp, and we will answer without charge any questions on dress, will suggest ways of altering frocks, assist in planning a wardrobe, and suggest patterns. Vogue will cut a pattern of any design shown in this department at the special rate of \$3 in size 36; other sizes, with pinned as well as flat patterns, will cost \$5



"French from France" is the inexpensive little dressmaker who will make this blouse with all that affectionate care which alone gives an appearance of quiet elegance

It is true that the arbiters of fashion have decreed a certain smart simplicity as the key-note of the mode, but it is a well-known fact that smart simplicity never was and never will be cheap. It is, then, something of a problem for the woman of limited income, whose assets, very probably, have been still further reduced by the war, to keep up her morale and present to the world that smart and well-groomed appearance which makes her an invaluable member of society. It is the problem of this woman which Vogue hopes to solve in this department. If she is looking for a suit that has all the well-tailored characteristics of the expensive model and yet sells at a price which, while not miraculously small, is yet as low as is consistent with good finishing and first class material, Vogue will find a tailor who combines these desirable qualities. In fact, Vogue has already done so, and the result is shown in the sketch at the lower right on page 63. This suit, of fine serge in navy blue with mannish buttons and a lining of pussy-willow silk, will be made to measure by an Italian tailor, whose workmanship is excellent, for the sum of \$55. In fine gabardine, it can be made for \$65. The style suggested in this model is suited to the average figure, as it has a slight curve at the waist which is generally becoming. The value is most unusual because of the careful attention to details which is ordinarily found only in much higher priced suits.

When the number of gowns in a ward-

robe is limited, it becomes important that each gown should be particularly good, that it should be adaptable to many occasions, and that it should be a gown of which one does not easily grow tired. The woman whose dress expenditure is unlimited can afford to take chances that her sister "on a budget" must avoid. A one-piece dress with many of the characteristics of a suit, is a good investment for the latter, as it is appropriate for so many different occasions.

FRENCH FROM FRANCE

The one shown in the sketch at the lower left on page 63 is an exceptionally well-made frock, which can be made to order by a French dressmaker who is really French, in a fine quality of beige or navy blue serge or gabardine, for \$55. For this price one may have a well-cut gown as carefully finished as good workmanship can make it and of the type in which one has the satisfaction of feeling thoroughly well dressed. The style is in accordance with the newest ideas for spring, with one of the side draperies of which we are hearing so much and which is so complimentary to the figure. There is a narrow collar of white satin and a narrow belt of patent leather. The jacket conforms to the newest silhouette in its short tight-fitting cut and its close-fitting sleeves, which may be finished with a white cuff or, for better economy, with a dark one.

A softer type of frock, for afternoon

and very informal evening wear, is one which finds a place in the limited wardrobe of every woman who has social obligations. There are some occasions at which one does not wish to wear a suit, and for these there is nothing more satisfactory than a black satin gown. Of course, the price of good black satin has increased tremendously, as has that of all good materials, and cheap satin is about the poorest investment that one can make, as it grows shabby with discouraging rapidity. The gown sketched at the lower right on this page has been very carefully designed for long service. Not only is the material the best of its kind, but the cut and the details are so conservative that it will remain in fashion for an almost unlimited period. This model is worked out in black with touches of white, but it will be made in any combination of colours that one may choose. The price of this gown is \$70, and for this sum it is finished as carefully as an imported model. The seams and buttonholes are "frenched," which means that they are bound by hand with a narrow bias band of black satin, and this alone gives a high-priced appearance. The lines of the gown are straight, and the narrow effect at the hem is achieved by buttoning it over at either side; but there is an easy fulness which makes it becoming to many types of figure. The sleeves which sometimes betray the



This gown of the best black satin, and of a conservative design which will remain several seasons in fashion, is recommended for long service



Because Vogue has found a way, this hand-made blouse may be made to order by an imported French-woman at half what it would have cost if she had made it in France



Economy does not always mean "save money"; it may mean "spend money but get every cent's worth for it"—as you will if you buy this French blouse made in America



cheap character of a gown, are particularly well made and button tightly around the wrist in a fashion which is very smart. This gown has been most carefully planned, for if a woman has not money to spend on her clothes, she must spend time. As a result she can challenge comparison with far wealthier women.

AN ADAPTABLE TOP-COAT

If one adopts the frock-and-coat style of dressing which Paris has sanctioned since her tailors were mobilized, and which has many reasons to recommend it to the woman of limited income, one must have a top-coat which is, above all, adaptable. Vogue had this problem in mind when selecting the top-coat in the sketch at the lower left on page 62. This coat has several very new features. It is shorter than coats have been before, a feature which not only conserves material but makes it lighter for walking, and yet it is long enough to provide ample covering in a car. It is carried out in brown or deep tan in velours or a light weight bolivia cloth, with a deep facing of tan and white woollen material. This facing turns back in panels which run down the front of the coat and form the collar; a facing of this material also forms the cuffs. The coat may be half lined or lined throughout with dark brown or light tan silk. As described, it is suitable for motor and country wear, and if made all of one-colour material, without the plaid facing, it could be worn in town for shopping or even with an afternoon dress. If a coat of this character is really well made, cut to measure, and finished with good buttons, button-holes, and ribbon-bound seams, it will be far more serviceable than one of the ready-to-wear models which look such good value but which are not nearly as good an investment as they seem at first sight. This coat, made to order by a reliable tailor whom Vogue has consulted, is offered our readers at the special price of \$60. One has all the advantages of a custom-made garment at a price which would be reasonable for a ready-made one.

An important lesson which the women of belligerent countries have learned since the beginning of the war is that economy does not always mean saving money. This is a fact that the enthusiasts, with their "Buy nothing new" slogan, forgot

or ignored. True economy might better be defined as "getting one's money's worth." European women were apt to accuse us, in former times, of extravagance,—not because we spent more than they did, but because we did not always get the very best value for what we spent. A great many women in our country have thought that to insist upon the exact equivalent of goods for fifty cents in money laid one open to the horrible charge of stinginess. If the war teaches us the fallacy of this contention, it will have accomplished some good to offset the harm it does. The woman of limited income who has the laudable desire to appear smart in all circumstances is the one who should take the new definition of economy for her motto. She knows that the cheap attractive garment that she buys because she sees it advertised may be more of an extravagance than the \$70 satin frock or the hand-made French blouse which costs her a far bigger slice of her limited income. Unless these things are of good material and are really well-made, with proper attention to details, they will show wear so soon that they will require renewing almost at once. In the end one will spend as much or more than a really good frock-or-suit would have cost, and will have missed all the satisfaction which comes from the consciousness of wearing a well-finished, well-cut garment. Of course, there are bargains for the woman of discrimination, opportunities which come once in a sartorial lifetime and are little short of miracles. Vogue, with its exceptional opportunities for knowing things beforehand and of choosing from the whole field, undertakes to offer to its readers clothes which are a real investment because of irreproachable workmanship and the fact that they are made to individual measure by reliable tailors—a thing which the discoverer of a chance bargain, however lucky, does not secure.

AMERICAN FRENCH BLOUSES

Now and again the shops offer great bargains in blouses. Vogue will report these bargains whenever it is possible to do so. But if Vogue waited for a sale to be announced it would find it difficult to fill this department in every issue, and frequently by the time buyers got their

(Continued on page 94)



A one-piece dress with many of the characteristics of a suit, and therefore suitable for a variety of occasions, will be made to order at a low price by a French dressmaker

The little tailor 'round the corner will, at a most reasonable price, make this model with all the careful attention to detail usually found only in high-priced suits



THE THRIFTY SHOP-

PER MAKES REASON-

ABLE PURCHASES AT

SEASONABLE SALES;

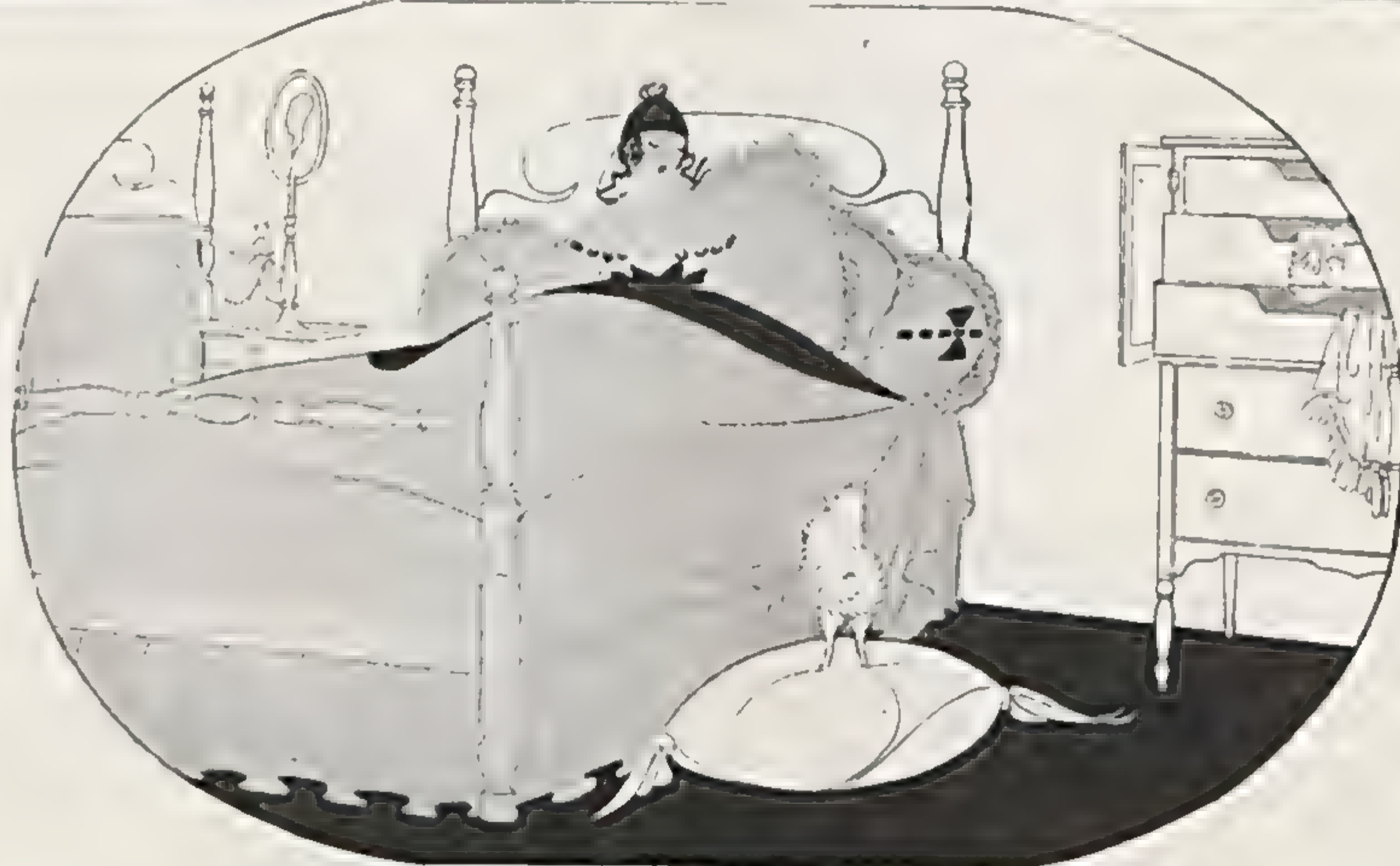
AND FEBRUARY IS THE

FURNITURE SEASON

(Below) One could really enjoy poor health if one could take to a four-poster Colonial bed of solid mahogany and put one's clothes in a mahogany "chiffon-robe" with two swinging doors at the top; twin beds, \$21.50 each; chiffon-robe, \$55



Almost every home has a place where this very arrangement would be just the thing. It's all based on the American walnut console with brass drop pulls and it is priced at \$36. Then there are the mirror of graceful shape and convenient size, with a frame of the walnut, \$18, and two particularly artistic vases of cream coloured Capri ware, with green decorations on the handles; \$4.75 each



This mahogany gate-legged table obligingly extends itself to a length of six feet; \$49.50. Between meals it may be becomingly dressed in a table runner of linen gauze and filet lace; 51 inches long; \$9.50. The artistic birds are of white china; 7 inches high; \$15 each. A Chinese dish of green pottery, filled with very new beaded flowers, makes the centrepiece; dish, \$8; beaded flowers, \$1.50 a spray

After all, the house beautiful is just a collection of perfect rooms, and a perfect room is just made by a collection of groups of furniture as artistic as this one. This group starts with a nest of four small rectangular tables of birch wood with a mahogany finish; \$13.75 complete. Then there are two chairs of a simple dignified design. These may be wood painted black with gold decoration; \$14 each



Ornaments, like other forms of household decoration, are just another way of expressing one's taste. They should be few in number and chosen with great care, but it is pleasant to change them occasionally. Very new and ornamental are the bright blue Chinese parrots; 7½ inches high; \$10 each. And equally new are the beaded flowers which make a charming centrepiece for the table; \$5 a spray



Any one sitting in this very comfortable chair, between two tables, either one of which may be a base for books and smoking materials, is well placed for an evening at home. The solid mahogany tabouret is 18 inches high; price, \$5.25. The armchair has mahogany legs and may be upholstered without extra charge; price, \$19.75; tidy of linen gauze, \$2.50. The mahogany table with a pie-crust top is \$17.50. A lamp of cream coloured pottery, 7½ inches high, has a parchment-paper shade, decorated with pale green bands; lamp, \$8.25; shade, \$6.50.

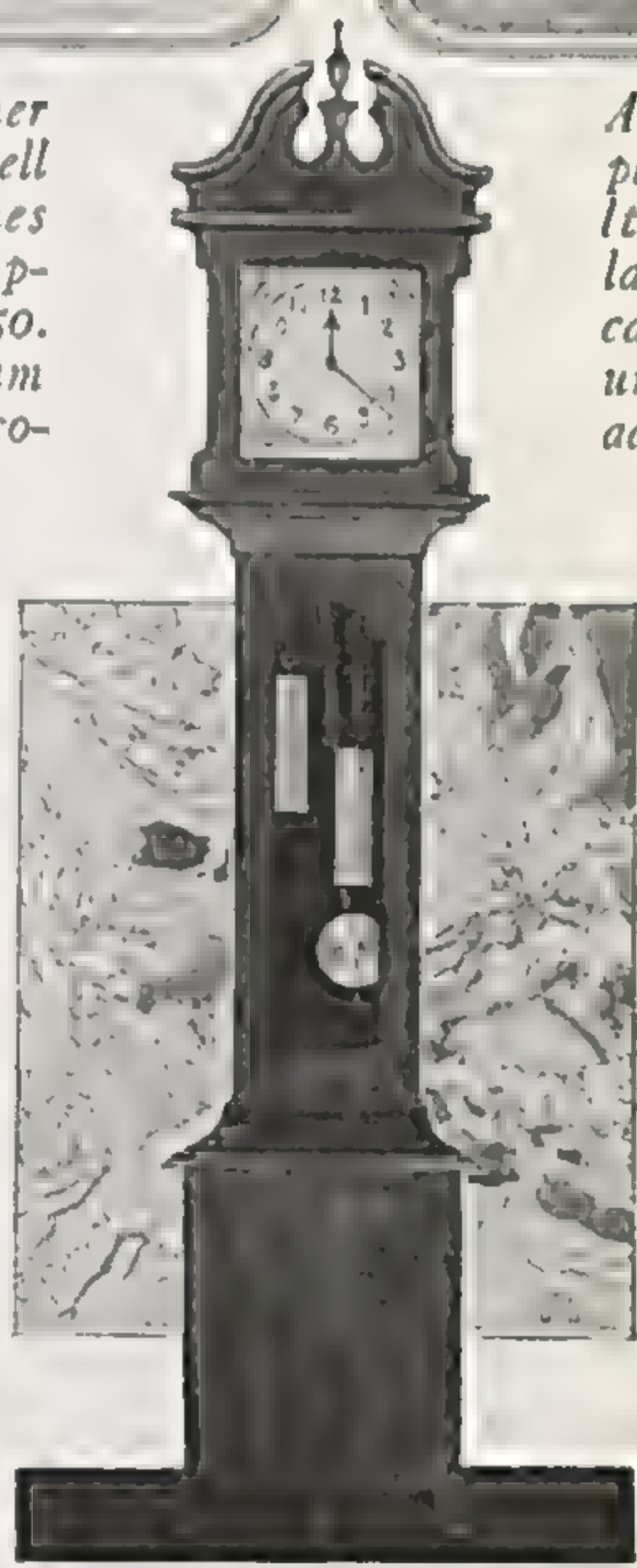


An upholstered armchair with a mahogany frame is just the right complement for this sewing cabinet of solid mahogany in an original design. It opens at both sides and has a tray which can be taken out and is large enough to hold all one's sewing materials. Chair, \$25; sewing cabinet, \$11.75. A bowl of white Capri ware, five inches high, in an unusually good shape, may be bought for \$2.75. Everyone knows the adaptable little table which fits in anywhere and always looks well. One in mahogany finish has an octagonal top with beaded edge; \$13.



The possibilities of painted furniture have a fascination that is difficult to resist. One may choose a colour and design to suit one's own taste for this Windsor chair and drop-leaf desk. Chair, \$14. Desk, \$35. A white Beleck lamp with black base, twenty in. high, makes a pleasing ensemble with parchment-paper shade. Lamp, \$12; shade, \$12.

This English sofa is upholstered in denim and has mahogany legs; there is no additional charge for upholstering. A rose coloured taffeta pillow, trimmed in old blue pleated ribbon, and a floor cushion of velvet, which may be had in different colours, make such comfort too pleasant to leave. Davenport, \$67.50; taffeta pillow, \$22.50; the long floor cushion, \$15.



A grandfather's clock in mahogany finish, 90 inches high, does everything that any one clock could possibly be expected to do: it has an eight-day Normandy chime movement, chimes the hour, strikes on the half-hour, and is an extremely decorative piece of furniture; \$45.



A denim-covered armchair with a mahogany frame and upholstered arm rests is a comfortable version of the Colonial wing-chair; \$13. A green silk pillow with wool embroidery and fringe costs \$15. The kidney-shaped table of mahogany, with an antique walnut finish, is designed with the idea that she who knits may read at the same time; \$13.75.



Chinese figures have long stood on our mantels to the delight of our eyes and the decoration of our rooms, and are here used to make the base of a lamp. A painted parchment-paper shade, with pagoda-shaped panels outlined in gold braid, continues the Oriental idea. Lamp, \$22; shade, \$22. The table is a tip top folding one of mahogany; 24-inch top; price, \$6.75.

SEEN *in the* SHOPS

Note—Addresses of the shops will be furnished on request, or The Shopping Service of Vogue will buy for you without extra charge. Address Vogue Shopping Service, 19 West 44th Street, New York



Wool conservation brought back the short jacket, and ingenuity brought a tunic to be worn with the short breadth either at front or side; \$69.50



This hemstitched hand-made blouse of batiste and organdie gives a becoming touch of freshness to a suit; \$12.75



There are ever so many suit collars this season that will welcome a voile blouse that does not interfere; \$5



This coat is the twin sister of a coat that came from Paris. It is of "rookie" tan tricotine lined with crêpe de Chine in blue or in self colour; \$59.50

FASHION and the government have joined forces this spring to promote the conservation of wool, and now the woman who would be smart must needs be saving of material. Scant of skirt and short of coat, the new suits are cut within four and a half yards of cloth, yet this restriction seems to have in no way hampered the designers, but rather to have been an incentive for some unusually distinctive work. The question of conservation is undoubtedly a strong factor in the revival of the short suit jacket. The one shown in the sketch at the upper left on this page is of dark blue tricotine, set off by a vest of white broadcloth and a soft purple suède belt. The skirt has a most adaptable tunic, as it may be worn as illustrated or with the shorter breadth entirely in the front. A copy of a Lewis model hat is shown with this suit. It is made entirely of ten-inch satin ribbon softly draped in unexpected points and caught together with nodding butterfly feelers tipped with feathers. It may be had in a great variety of colours and is priced at \$20.

SUITS FOR SPRING WEAR

Sketched at the upper right on page 67 is an exceedingly well-tailored suit of men's wear blue serge. This suit is excellent in its narrow shoulder line, its notched collar, and its perfectly fitted back. The hat shown in the same sketch is a four-cornered affair of serge bound and trimmed with straw braid and black buttons. It is priced at \$10. The veiling is a quarter-inch square mesh with tiny chenille dots at alternate corners. This comes in black, brown, taupe, white, navy blue, in taupe with a black dot, and in white with a black dot, and is \$1.25 a yard. Another variation of the severe type of suit is sketched at the upper left on page 67. It is in navy blue Poirer twill with a smartly shaped collar of white serge bound with silk braid. This also is extremely well made and is beautifully finished. In silvertone this suit may be had in khaki, wood green, covert tan, or a soft greenish blue. Hemp straw in Nattier blue and Georgette crêpe of the same colour are combined in the hat sketched with this suit. The under brim and the

large cart-wheels are of the straw, and the hanging ornaments are of crocheted yellow silk. Cart-wheel trimmings are one of the smart new notes in the French model hats. This hat comes in an almost unlimited colour range, at \$14. The fine hexagonal mesh veiling has an all-over pattern in chain-stitch and comes in black, brown, taupe, navy blue, and white, at \$2.95 a yard.

A SHOP OF SPECIAL SIZES

The majority of shops have suits and frocks in a wide range of sizes, but unfortunately stock sizes increase according to a fixed rule; as a result, women who do not wear the usual sizes despair of finding anything ready-made which will fit them. However, there is one shop which makes a specialty of fitting the unusual figure. Taking the regulation sizes as a foundation, this shop has adopted many subdivisions based on height, length of shoulder line, and other important details which enable one to be perfectly fitted with comparatively little trouble. This is a particular boon to the woman who is at all inclined to be stout. Both the coat sketched at the lower right on this page, and the frock sketched in the middle of page 67 are from this shop. The coat is of black or navy blue mohair, a material which contains no wool and is not being used for military purposes and which, therefore, women should be encouraged to use. The stitching on the collar, cuffs, pockets and the edges of the belt is of heavy silk and may be had in white or in self colour. The hat worn with this coat is of double straw: the crown and underbrim are of white peanut straw, while the brim is of liséré in cherry red, purple, navy blue, or Copenhagen blue. The price is \$9.75. The frock is of black or navy blue taffeta with Georgette crêpe sleeves and the tunic and cuffs are trimmed with circles and cobweb stitching embroidered in white or self coloured silk. The mousquetaire cuffs are of the black taffeta, while the long roll collar is of white taffeta. This is an extraordinary value because of the quality of the material and the attention which has been given to every detail of this individual frock.



Only short ends of wool which the manufacturers couldn't use embroidered this frock of Georgette crêpe which comes in a wide range of colours; \$45



Mohair, a patriotically wool-less material, makes this useful coat. It comes in subdivisions of the regulation sizes, to fit the unusual figure; \$35



That war and the designers are making straight and simple affairs of our spring suits is shown in this well-tailored example of Poiret twill; \$45

Both the coat and the hat sketched at the upper right on page 66 are copies of French importations. The coat is of "rookie" tan tricotine and is lined with crêpe de Chine, either in a self colour or in blue. The hat is almost entirely a soft black satin crown, but has a narrow three-cornered brim of Japanese yeddo straw braid. The wisp of ostrich feather may be had in blue, brown, red, tan, black, or white. The hat is priced at \$25. The veiling is of medium size hexagonal mesh with occasional bow-knots of silk thread. It may be had in black, brown, taupe, or navy blue, at \$1.35 a yard.

TRIMMING WITH ODDS AND ENDS

The Georgette crêpe frock sketched at the lower left on page 66 comes in a variety of colours, including a soft dull green, beige, light grey, and a new blue called "Lucille" (a shade lighter and softer than Copenhagen), and it may be ordered in flame colour or navy blue. The embroidery on the tunic and the surplice fold of the waist is of fine wool in either white or self colour. This trimming is not as unpatriotic as it sounds for we are told that this type of embroidery is done with the ends for which the cloth manufacturers have no use. The hat of Havana brown satin with a flaring brim banded with liséré straw is caught up in the back with two stiff quills and is priced at \$12.95.

If the vest collar of one's suit is not to be interfered with, the blouse sketched in the middle on page 66, at the right, will meekly let it have its way. This blouse is of soft white French voile; it fastens on both shoulders with tiny pearl buttons and has pin tucks at both front and back. The hand-made batiste blouse sketched in the middle of page 66, at the left, is for wear with a strictly tailored suit. It has a deep collar and turn-back cuffs of organdie, edged with two rows of the hemstitching which decorates the front. Sketched at the lower right on this page is a batiste blouse with tucks running both up and down and with narrow ruffles edging the rolling collar and cuffs. The white flannel skirt sketched with this blouse gains distinction from the narrow bias bindings which are used at every opportunity. Buttonholes and pearl buttons fasten and trim the skirt.

A practical negligée is an essential part of every woman's wardrobe, and, in this case, "practical" means one which may be laundered with perfect impunity. Sketched at the lower left on this page is one of an

exceedingly good quality of crêpe de Chine. Narrow cordings finish the collar, cuffs, and pockets, and give a suggestion of a girdle at the waist. This may be had in Copenhagen blue, flesh colour, or rose. With a negligée of this character one needs just as sensible a pair of slippers. Those shown in the same sketch are of leather with silk pom-poms and flat little heels.

THE QUESTION OF FOOTWEAR

The woman who is taking a keen interest in serving her country in every possible way—as all women should—will do her best towards saving leather as well as wool. For this reason the footwear of the spring will be oxford slippers or pumps and, for the sake of warmth, spats to go with them. The amount of leather needed for the upper part of the shoe is of far more value than the same amount of cloth. Moreover, when the weather is too warm for spats, these slippers are effective worn with smart hose. The popularity of the oxford shoe is in no way diminishing. Two interesting examples are shown in the sketch at the bottom of this page. One, sketched at the

extreme left, distinctly a dress shoe with its French heel and long narrow vamp, comes in either black calfskin or black patent leather. The other, sketched in the middle, is very smart for street wear and may be had in dark red brown calfskin or gun-metal leather.

Spats which fit both the ankle and the front of the shoe are difficult to find. Both of the pairs shown here are especially designed to fulfill these qualifications, as they are cut unusually long over the instep. There probably does not exist, even among the most fortunate of us, a woman who at some time of her life has not wrestled with the problem of the wrinkled spat, and found it a difficult one to solve; thus these spats will prove a most welcome discovery. Spats can be very comforting,—provided only that they fit perfectly. The eleven button pair comes in a dark tan and grey. The nine button pair comes in a light tan, fawn colour, and grey. Slippers to be worn either with or without spats are also shown in this sketch. The pair at the left are of patent leather with a particularly graceful and rather low French heel. The other pair, at the extreme right, is slightly different, and is less formal in cut. This comes in dark brown leather, and it also comes in patent leather.



Cobweb embroidery trims a taffeta frock which comes in special sizes; \$22.75



Fashions may come and styles may go, but blue serge continues to make the most practical spring suits. This model has particularly good lines; \$50



It is the versatile tucks that give special charm to this batiste blouse; \$5.75. The simple skirt is of white flannel; price, \$12.75



Low shoes save leather for the soldiers. The oxfords at the left come in black calfskin or patent leather; \$8.75; those in the middle, in brown calfskin or gunmetal leather; \$10. The slippers at the left are of patent leather; \$10; those at the right come in brown leather or patent leather; \$10. Spats, \$1 and \$3.50

A crêpe de Chine negligée that may be laundered without losing any of its charm, is a boon to any woman's wardrobe; price, \$12.50

THE YOUNGER GENERATION

MODELS FROM MISS STICKNEY



If one's brother is in the navy, one is prejudiced in favour of a pale grey linen frock bound with battleship grey linen and having a sash of navy blue gros-grain ribbon. And no ten-year-old could dislike those interesting tabs and scallops



Every little girl that likes a middy blouse—as all little girls do—will love this glorified one of delft blue linen embroidered in a deep shade of old-blue. It slips on over the head and buttons in back, and there is a wide linen sash



Some of the pleasantest things in life only happen at the age of five or eight—for instance, this frock of white percale and old-blue chambray. The upper part is of the percale dotted with old-blue and the chambray makes the skirt and belt



One needn't be grown-up to do one's share of wool conserving—at ten or twelve one may wear a jumper dress like this. The pleated underdress is of cream coloured shantung and the straight slip worn over it only uses a small amount of blue serge



This modest little frock of cinnamon brown linen hides some of its embroidery between the wide box-pleats. It has an embroidered belt (the embroidery is in dark brown cotton thread), and it's made for a little maid of ten to wear to school



Whether one is eight, eighteen, or as middle-aged as twenty-eight, one enjoys the consciousness of being well dressed. At eight a frock of embroidered rose linen worn over a dainty batiste guimpe is one method of acquiring this feeling

VOGUE PATTERN SERVICE



Coat No. D4137;
Skirt No. D4138.
A practical morning
suit has English mili-
tary pockets and a
skirt that measures
a comfortable yard
and a half in width



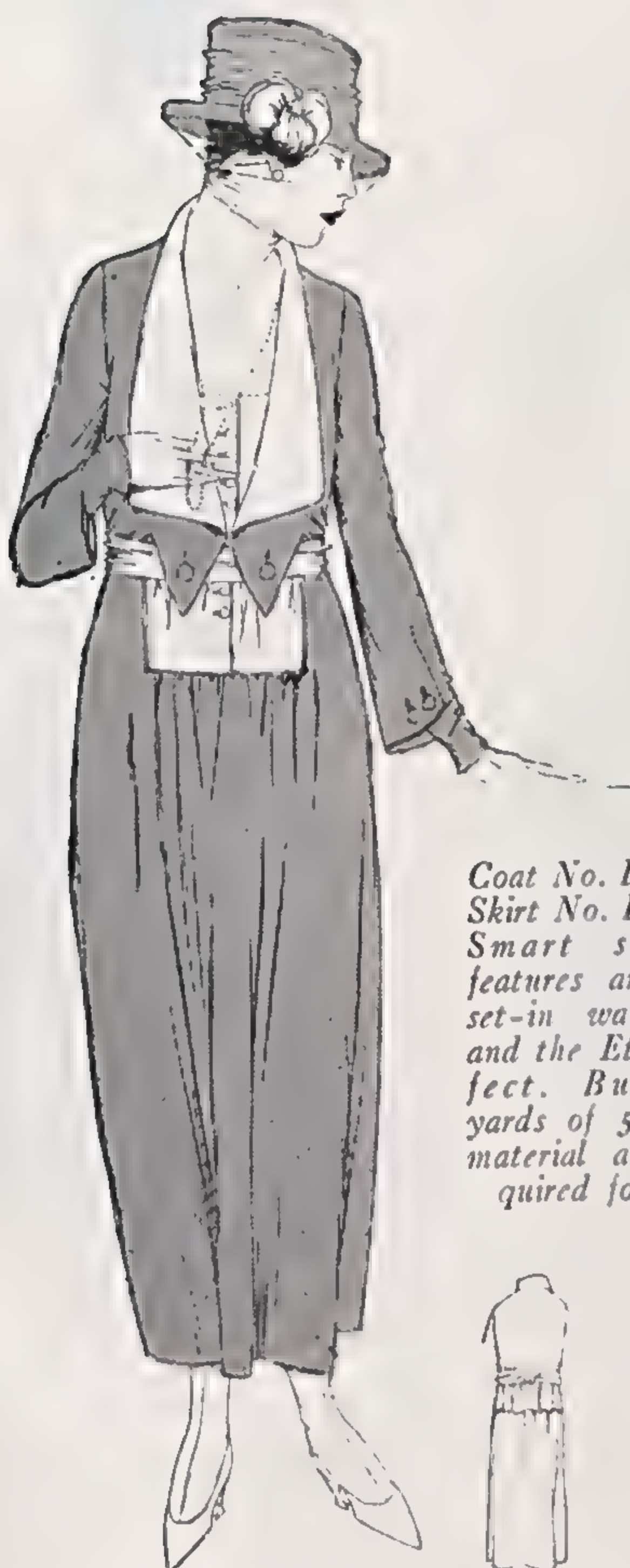
Note—Complete
descriptions of all
patterns will be
found on pages
82 to 86



Coat No. D4136.
A top-coat in-
cludes a pattern
of a detachable
and sleeveless
waistcoat



Coat No. D4157;
Skirt No. D4158.
The waistcoat may
be buttoned either
inside or outside the
coat, and the skirt
measures a yard and a
half at the lower edge.



Coat No. D4132;
Skirt No. D4133.
Smart spring
features are the
set-in waistcoat
and the Eton ef-
fect. But 3 3/8
yards of 54-inch
material are re-
quired for it



THE patterns on this and the following
pattern pages are in sizes 34 to 40 inches
bust measure, 24 to 30 inches waist meas-
ure, and 35 to 41 inches hip measure, unless
otherwise specified.

Vogue patterns are 50 cents for each waist,
suit coat, skirt, smock, lingerie, or child's pat-
tern; \$1 for complete costumes, one-piece dresses,
separate coats, and long negligees. An illus-
tration and material requirements are given
with each pattern. When ordering Vogue pat-
terns by mail, please state size and order from

VOGUE PATTERN SERVICE, 19 WEST
44TH STREET, NEW YORK CITY

Vogue patterns may be purchased at the Vogue
Pattern Sales Rooms:

NEW YORK CITY: 19 West 44th Street
NEWARK, N. J.: L. Bamberger & Co.
PHILADELPHIA: Empire Building (Room
304) 13th and Walnut Streets
BALTIMORE: The Flower House Studio,
Charles and Hamilton Streets
PROVIDENCE: Gladding Dry Goods Co.
ATLANTA: The Smart Shop, Connally Build-
ing (Room 203)
BOSTON: 149 Tremont Street (Room 605)
BUFFALO, N. Y.: Flint & Kent
PITTSBURG: Joseph Horne Co., 5th and Penn
Avenues
CLEVELAND: Halle Brothers, Euclid Avenue
CHICAGO: Stevens Building (Room 932), 20
N. Wabash Avenue
LOS ANGELES, CAL.: Bullock's
SAN FRANCISCO: 233 Grant Avenue, Joseph
Building
SEATTLE, WASH.: The Griffin Specialty Shop,
1602 Second Avenue
ATLANTIC CITY, N. J.: Braunstein-Blatt Co.
MONTREAL, CANADA: The Children's Shop,
43 McGill College Avenue
LONDON, E. C., ENGLAND: Rolls House,
Brems Building



Coat No. D4134;
Skirt No. D4135.
A suit that would
be equally suc-
cessful in satin or
jersey has a new
belt detail and a
skirt which is
1 1/2 yards wide
at the hem





Coat No. D3987; Skirt No. D3988. The popular narrow belt is cut in one with the underarm gore for slimness



Coat No. D4098; Skirt No. D4099. A suit of jersey requiring $3\frac{3}{8}$ yards of 54-inch material; skirt, $1\frac{1}{2}$ yards wide



Coat No. D4104; Skirt No. D4105. But $3\frac{3}{8}$ yards of material make this suit featuring a new revers and a yoked skirt



Coat No. D3752; Skirt No. D3753. This model has the one-button fastening, a pep-lum, and skirt of fair width

NEW WAYS IN WHICH THE SPRING SUIT

WILL USE JERSEY, SATIN, OR SPORTS SILK



Coat No. D4108; Skirt No. D4109. Both collar and coat back are features in a suit for $4\frac{7}{8}$ yards of 54-inch material



Coat No. D4100; Skirt No. D4101. A sports suit with side gores forming pockets uses but $4\frac{7}{8}$ yards of 54-inch material

Note—Complete descriptions of all patterns will be found on pages 82 to 86



Coat No. D4106; Skirt No. D4107. The sports suit of silk jersey has a new and simple way of achieving a waistcoat



Coat No. D4102; Skirt No. D4103. A new way of combining materials; of plain material, $3\frac{3}{4}$ yards, 54 inches wide

SOME FROCKS SUITABLE

FOR BOTH AFTERNOON AND

INFORMAL EVENING WEAR



Frock No. D4148. A black satin frock features a new waist-line and free back panel belted with a becoming sash

VARIOUS AND DISTINCTIVE

WAYS OF MAKING FROCKS

THAT DO DOUBLE SERVICE



Frock No. D4124. The slim silhouette is assured by the unbroken line at both the back and front of this dinner frock



Frock No. D4143. A one-piece frock of sand coloured satin ensures the slender silhouette by its panels at the back and front

Note—Complete descriptions of all patterns will be found on pages 82 to 86



Frock No. D4122. This frock affects panels with unbroken lines which accentuate the slender youthful silhouette



Waist No. D4036; Skirt No. D4037. A frock with waistcoat and surplice closing uses $4\frac{1}{8}$ yards of 54-inch material



Waist No. D4154; Skirt No. D4155. Tucks, embroidery, and pleated quilling may trim this frock of Georgette crêpe



Frock No. D4159. For the serviceable frock of wool jersey or sports silk, the Eton coat model will be favoured



Frock No. D4144. A cleverly cut frock of sports silk conservatively chooses dark blue and then has its tunic lined with foulard for brightness



Frock No. D4053. This button-in-the-back frock with a convertible collar is made in two pieces and demands but $3\frac{3}{8}$ yards of 54-inch material



Frock No. D4142. A sleeveless overblouse is a smart and economical adjunct to the wardrobe, since it may be worn with many different frocks



Frock No. D4027. Braid and buttons trim this one-piece frock of silk jersey; only $3\frac{3}{8}$ yards of 54-inch material are required for the making of it



THE TAILORED FROCK, IN
VARIOUS PHASES, GREET
THE COMING OF SPRING



Frock No. D4114. Plain, but effectively trimmed, is this two-piece frock. It slips on over the head and requires but $4\frac{1}{8}$ yards of 32-inch material

NOT WOOL, BUT SILK JERSEY OR SPORTS SILK ARE
RECOMMENDED MATERIALS



Frock No. D3864. A frock that requires but $3\frac{3}{4}$ yards of 54-inch material has side gores, belt, and underside of the pockets cut in one piece

Note—Complete descriptions of all patterns will be found on pages 82 to 86

Waist No. D4088; Skirt No. D4080. This frock has the favoured sleeveless overblouse and includes a pattern of the separate underblouse as well



Waist No. D3735; Skirt No. D3736. The blouse fronts and side tunic are in one piece. The skirt, in two pieces, is $1\frac{3}{4}$ yards wide



Coat No. D4052. An afternoon coat may be of some soft lustrous satin; and this one requires but $3\frac{1}{8}$ yards of 54-inch material



Coat No. D4130; Skirt No. D4131. With the pattern of the straight smart little Eton coat is included that of a separate waistcoat



Coat No. D4026. The pattern of this serviceable full-length motor coat includes two collars so that one may take one's choice

WITH FROCKS OF NARROW SILHOUETTE ARE SHOWN

SERVICEABLE TOP-COATS FOR VARIOUS PURPOSES



Coat No. D3661. A suggestion for the coat of silk jersey, which may be gaily lined with patterned foulard in one's favourite bright colours



Frock No. D3965. Cutting the side drapery and the belt in one piece gives a slim line at the hip. Only $4\frac{5}{8}$ yards of 54-inch material are required

Note—Complete descriptions of all patterns will be found on pages 82 to 86



Waist No. D4056; Skirt No. D4057. A coat-dress with an unusual gathered back peplum requires only $3\frac{3}{4}$ yards of 54-inch material



Frock No. D3952. A new way to introduce the waistcoat is to cut it in one with the sash. The frock requires $3\frac{1}{2}$ yards of 54-inch material

AS A NECESSITY OF THE SMART MORN-
ING FROCK, SIMPLICITY COMES FIRST



Frock No. D4093. Bringing the surplice below the belt-line in front is a feature in this frock, which requires 4 yards of 36-inch material



Frock No. D4072. This is cut in two pieces and requires $3\frac{1}{4}$ yards of 54-inch material. The pattern includes a higher vest and long undersleeves

Note—Complete descriptions of all patterns will be found on pages 82 to 86



Waist No. D2498; Skirt No. D2499. A morning frock of blue crêpe de Chine may have its white organdie collar and cuffs scalloped with blue



Frock No. D4090. Very cleverly this one-piece frock has its side gores and belt cut in one piece to attain the slim hip-line that is so necessary



Waist No. D3928; Skirt No. D3929. This dress requires but $2\frac{3}{4}$ yards of 54-inch material and has a skirt cut conveniently in but one simple piece



Waist No. D4152; Skirt No. D4153. The detail of the waistcoat and pocket suggests a new way of combining different materials to the best advantage



Waist No. D4149; Skirt No. D4150. A new version of the coat-dress has a novel way of featuring contrasting material in its panel down the back



Waist No. D4084; Skirt No. D4085. The collar and the pocket detail are features of this waist and skirt costume; $4\frac{5}{8}$ yards of 32-inch gingham

SEPARATE BLOUSES

AND SKIRTS ALLY FOR

THE SPRING MODE



Blouse No. D3961. The sleeves and yoke are in one piece; but $2\frac{3}{4}$ yards of 40-inch material are required

Note.—Complete descriptions of all patterns will be found on pages 82 to 86

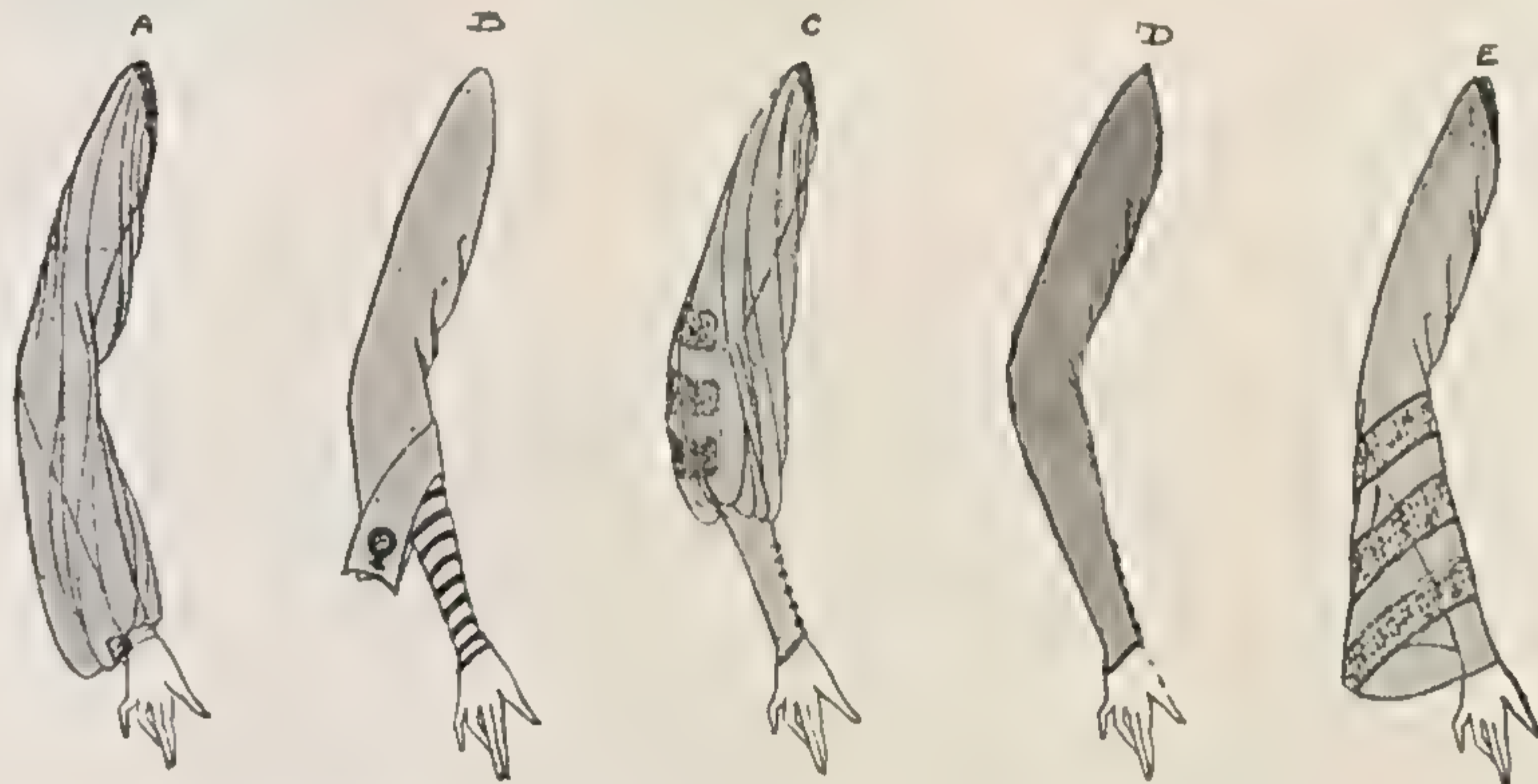
THE NEW SLEEVES EN-

HANCE THE FASHION-

ABLE SLENDERNESS



Blouse No. D3669. The convertible collar is a feature of this well-tailored morning blouse, requiring but $2\frac{3}{4}$ yards of 36-inch material



Sleeves No. D4123. One pattern, priced at fifty cents, includes patterns for five new sleeves; all of them make the arm look gracefully long and slender



Blouse No. D4126. This peplum blouse, which knowingly makes much of the favoured sash, has fine hand-hemstitching as its trimming



Blouse No. D3963. A linen blouse may have hand-tucked collar and cuffs of contrasting organdie



Blouse No. D4127. The collar, as well as the new simulated back-fastening, is a becoming feature of a very new semi-tailored blouse

Blouse No. D4125. A new and very attractive way to fasten a tailored surplice blouse



Skirt No. D4037. Only $2\frac{5}{8}$ yards of 54-inch material are required for this low-draped skirt that is cut in but two pieces. Skirt No. D3769. A draped skirt may be cut in two pieces, measure $1\frac{3}{4}$ yards at the lower edge, and require but $2\frac{7}{8}$ yards of 40-inch material. Skirt No. D2499. A three-piece skirt measuring $2\frac{3}{4}$ yards at the lower edge may be made from but 3 yards of 36-inch material

Skirt No. D3938. A one-piece skirt may have an applied hem of contrasting material and requires but $1\frac{5}{8}$ yards of 54-inch material. Skirt No. D4061. Applied hip sections, turned up to make pockets, top a one-piece skirt $1\frac{1}{2}$ yards wide at the lower edge. Skirt No. D4062. The pockets and hip yoke are cut in one piece; the skirt is cut in two pieces and is $1\frac{3}{4}$ yards wide at the lower edge



Child's Coat No. D4129. Sizes, 4 to 8 years. For the practical top-coat, a set-in sleeve and convertible collar are being favoured



Child's Frock No. D3894. Sizes, 2 and 4 years. This frock with yoke and cuffs of contrasting material may have hand-smocking



Child's Frock No. D3912. Sizes, 4 and 6 years. A play frock with a new way of combining materials and acquiring useful pockets



Child's Coat No. D3910. Sizes, 4 and 6 years. But 2 yards of 54-inch material will make this coat with a skirt cut in one piece



Child's Smock No. D3073. Sizes, 2 to 6 years. Trousers are included in the pattern of this little smock to wear every day

HERE ARE EVER SO MANY DELIGHTFUL WAYS OF FROCK-

ING, SMOCKING, AND COATING THE YOUNGER SET FOR PLAY



Child's Frock No. D4015. Sizes, 8 to 14 years. Quaint pockets trim this frock requiring but $2\frac{3}{8}$ yards of 54-inch material



Child's Frock No. D4139. Sizes, 8 to 12 years. This frock is equally attractive in batiste or in the serviceable chambray

Note—Complete descriptions of all patterns will be found on pages 82 to 86



Child's Frock No. D4140. Sizes, 8 to 12 years. Both the belt and the back of the laced panel are cut in one piece



Child's Frock No. D4024. Sizes, 8 to 12 years. A slip-on frock in three pieces takes $2\frac{3}{8}$ yards of 40-inch material



Truly Inviting!

Creamy, fragrant, extremely palatable—this delicate Campbell "kind" is as satisfying as it is inviting.

It is just the added touch of pleasure and distinction you want for that cozy little dinner or that dainty luncheon you are planning. Just the thing for meatless days and quiet Lenten occasions. And it makes a pleasant change for the children's evening meal.

Any time, in fact, when you aim for a tempting and unusual variation from the regular menu you will find exactly what you want in

Campbell's Celery Soup

It has all the excellent qualities—due to choice materials and extreme care in preparation—which you have learned to expect in every *Campbell Soup*.

We put it up in the season when celery is at its best. We use only crisp, tender stalks in fresh and perfect condition. And by means of the Campbell method we retain completely their sweet natural flavor and enticing fragrance.

We blend the soup with fresh milk and creamery butter, a suggestion of delicate herbs and sufficient seasoning to give it "character."

Served as a cream of celery simply by adding milk or cream, instead of water, according to the richness desired, it is particularly delicious.

You could hardly imagine a soup more attractive and delightful.

Order these wholesome *Campbell's Soups* by the dozen or the case. And with your next order be sure to include this delicious *Celery Soup*.

21 kinds 12c a can

Campbell's SOUPS

LOOK FOR THE RED-AND-WHITE LABEL



DREICER & CO

Jewels

FIFTH AVENUE at FORTY-SIXTH
— NEW YORK —

DREICER SETTINGS
HAVE A REAL AR-
TISTIC WORTH EN-
TIRELY INDEPEN-
DENT OF THE JEWELS
THEMSELVES

DREICER & CO

Pearls

FIFTH AVENUE at FORTY-SIXTH
— NEW YORK —

FOR THE HOSTESS

A COMBINATION of wheatless and meatless days has accustomed people to modified fasting, so that with the arrival of the Lenten period there will be more genuine sacrifice of luxuries than our rich and lavish country has ever known. The hostess who has in years past been a little troubled over her fast-day menus will have had such excellent training during these last few months that her table will show results in a greater variety of palatable dishes made from the foods allowed.

AMERICA IS ACQUIRING THRIFT

Every day brings new economies, and America is in a fair way to outdo the French and Italian peasants in thrift. For instance, one bride has discovered that the liquor in canned vegetables may be utilized for wonderful soups. The liquor from canned tomatoes, peas, asparagus, cauliflower, spinach, and lima or string beans is carefully strained and heated. A small onion is fried in one of the butter substitutes and added to the liquor from whatever vegetable is used, together with a cupful of boiling water and a bouillon cube, which gives it an excellent flavour. This is seasoned, two cupfuls of scalded milk are added, and the soup is slightly thickened with a little corn-starch dissolved in cold milk. Stale rolls are cut in little slices and toasted, or croutons are made from the cold toast left from breakfast or from whole wheat bread. A little grated cheese may be sprinkled over the crusts when serving; this adds to the flavour of almost any of these soups. Some of the vegetables may also be added, or a little tapioca cooked until clear.

The same bride contributes another dish evolved from left-overs which included a cupful of tomato soup, half a cupful of canned peas, and some giblet sauce left over, perhaps, from a turkey. For the making of this, one quart of cooked rice was prepared and a small onion minced and fried in nut butter was added to the giblet sauce, together with two bouillon cubes dissolved in a little boiling water. The tomato soup was added next, with a little grated cheese, paprika, salt, and pepper, and, when it was blended and heated, this was poured over the rice and peas and thoroughly mixed with them before serving. With the cold turkey, this made an acceptable luncheon.

LENTEN MENUS

Still another meal was evolved from the cold turkey. Some of the giblet sauce was mixed with the cold sage and onion stuffing, which was broken with a silver fork, and heated with all the small scraps of meat taken from the turkey bones. This was piled in the middle of a hot platter on slices of toast moistened with the gravy, and slices of cold turkey were served with it. The salad eaten with this was made from equal parts of cut endive, celery, and raw apples, with a

Russian dressing and a little cress as a garnish.

The suggestions for Lenten menus which follow will do for meatless days at any time, since the ingredients used are in season most of the year.

Essence of Celery in Cups
Mussels Marinière
Planked Shad and Roe with
Duchesse Potato Border
Creamed Cucumbers
Escarole Salad with Roquefort Dressing
French Pancakes with Damson Jam
Coffee

Strained Clam Chowder
Fried Whitebait and Oyster Crabs
Boston Brown Bread Sandwiches
Baked Stuffed Bluefish
Latticed Potatoes
Endive Salad in Grapefruit
Cheese Soufflé Coffee

Cream of Cauliflower Soup
Lobster Mousse
Broiled Salmon Steak, Sauce Mousseline
Green Peas with Mint Parsley Potatoes
Whole Wheat Fruit Pudding, Vinegar Sauce
Coffee

Clam Broth with Whipped Cream
Codfish and Oyster Pie
Grilled Halibut Steak, Anchovy Butter
Parisian Potatoes
Asparagus Tips with Savoury Herbs
Green Peas and Nut Salad,
Mayonnaise Dressing
Deep English Apple Pie with
Whipped Cream
Coffee

Luncheon menus which comply with the food regulations are no less attractive on that account.

Fish Chowder with Ship's Biscuit
Egg Salad Hot Graham Gems
Chocolate

Macaroni and Fish Pie
Potato Croquettes Hot Corn Bread
Lettuce Salad, Russian Dressing
Ceylon Tea

Halibut au Gratin Rye Muffins
Potato Salad with Eggs and Beets
Rice Pudding

Curried Rice and Fish
Gluten Toast Waldorf Salad
Caramel Custard

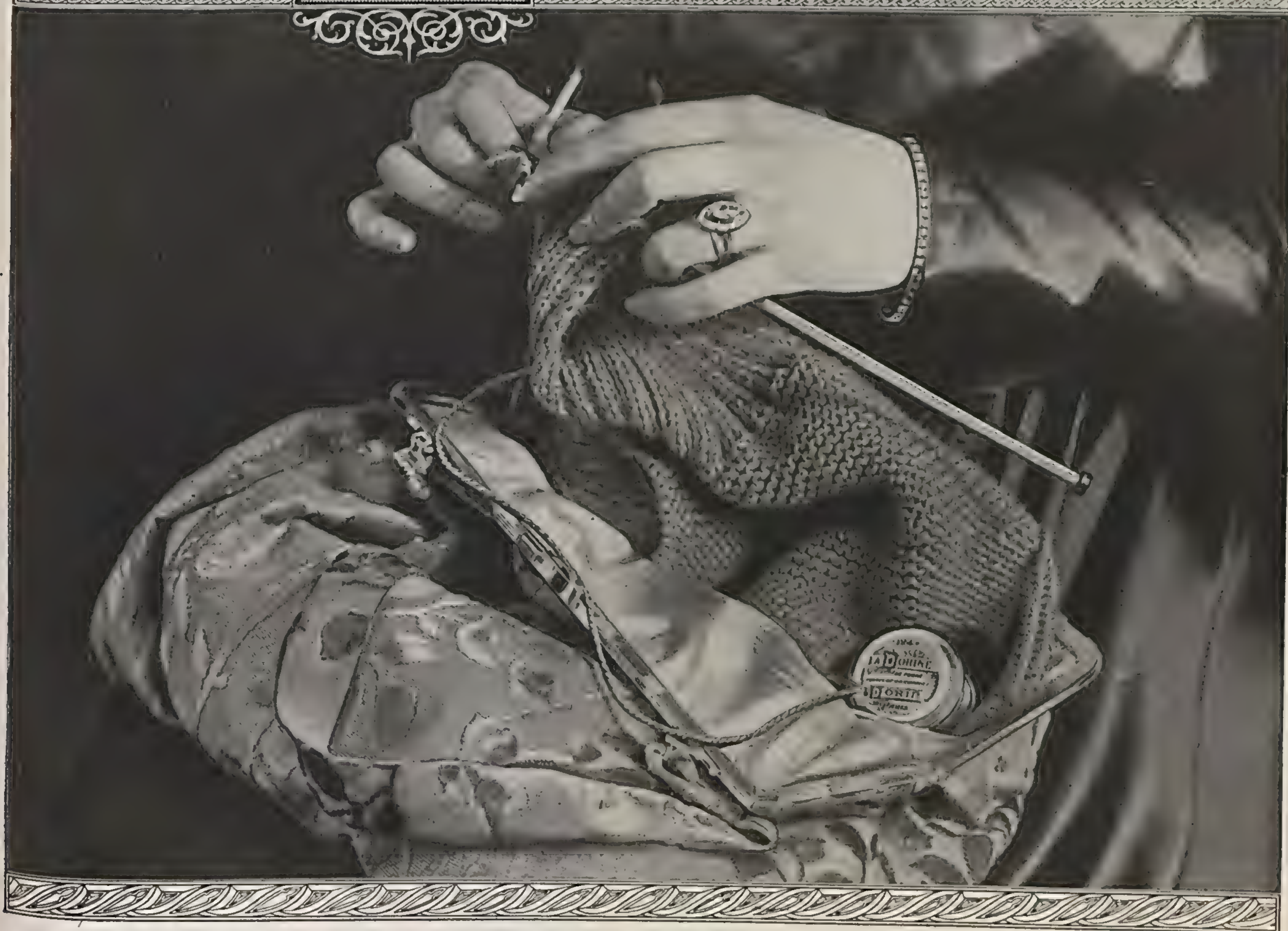
Escalloped Oysters with Sherry
Cranberry Muffins Palm Beach Salad
Baked Apples with Meringue

Italian Risotto Toasted Rolls
String Beans
French Toast with Strawberry Jam
Coffee

Bouillabaisse
Whole Wheat Bread Sandwiches Romaine Salad
Cheese Fondue Coffee



LA DORINE



To look her best is part of woman's patriotic duty. The smartly groomed soldier *dares* and *does*. The woman, careful of her appearance to the smallest detail, is helping to preserve the *morale* of her country.

In thousands of America's busiest knitting bags you will find the little box of La Dorine—the delightful compact powder made by The Maison Dorin of Paris. La Dorine cannot spill like loose powder and a touch or two of the tiny pad in each box gives the skin the smooth velvety surface which makes it fresh and attractive.

In many knitting bags you will find also a box of Rouge Brunette, Dorin's Compact Rouge. Rouge Brunette gives the skin the soft natural tone of perfect health and enables its user to command in hours of fatigue and indisposition the appearance of brilliance and vitality which belong to her at her best.

Send a brief description of your complexion and hair, with six cents in stamps (to cover mailing cost) for two sample packets (powder and rouge) and Dorin's booklet, "The Proper Application of Powder and Rouge"

La Dorine and Rouge Brunette may be bought wherever fine imported toilet articles are sold. La Dorine comes in four tints—Blanche, Naturelle, Rosée and Rachel. Price, 50 cents a box.

War has not impaired the supply of Dorin products available for American users. These dainty preparations are made entirely by the women of Paris, and the increasing use of Compacts in this country provides profitable employment for women workers who would otherwise have no means of livelihood.

Be sure that the words *DORIN, Paris*, are on the box. There are many imitations of the compact boxes, but the exquisite quality of Dorin preparations defies imitation. Write to-day for samples as offered below:



F. R. ARNOLD & CO. Importers

7 WEST 22ND ST., NEW YORK



Delightfully new hats with the ever refreshing note of Spring that brings gladness and joy to every woman who sees them. Won't you come in?

MARY'S Hatshop Inc.



50 West 46th Street.
New York



Lewis-Smith Studio

Baroness Huard, who is at present lecturing in the United States, has just published her second book, "My Home in the Field of Mercy." Her husband, Charles Huard, is well known as a painter, and from the sale of his pictures has aided the hospital fund.

NOBLESSE OBLIGE

AMONG the many private charities for which, since the beginning of the war, individuals in France have sacrificed their homes, their time, and their incomes, Hospital 232, founded and supported by the efforts of Baroness Huard, stands out with special interest. The hospital is an outgrowth of the work which Baroness Huard, an American by birth, began when the very first news of the outbreak of war reached her home, the Château de Villiers. Baroness Huard is a woman of great resource and ability, and at once realizing her opportunity for service, she offered her château to the authorities to be used as a hospital. A week later it was officially incorporated under the Soissons branch of the Association des Dames Françaises. Unfortunately the invasion of the enemy had begun, and the newly installed hospital served, during the last of that fateful August, chiefly as a haven for refugees. Then, with the approach of the enemy, evacuation became necessary, and the Baroness and her people escaped but a few hours before the German occupation.

RETURNING TO THE CHÂTEAU

With the retreat of the enemy, about a week later, Baroness Huard returned to the château. For the first time her courage failed her, for she found nothing but the shell of her home. It had been used for the headquarters of a German general and his staff and, before they left, had been thoroughly looted. However, those were days of action and not of regrets, and so, with the help of some decrepit old women who had not been able to leave the town, the work of cleaning up was begun, and it was scarcely terminated when the place was drafted as a military emergency hospital. By November, 1914, the hospital was reorganized on a very primitive basis and between fifty and sixty men with minor wounds and diseases were entered on the lists. Then came the typhoid epidemic that proved to be so terrible a scourge, and the Château de Villiers became a hospital for contagious diseases. From eighty to one hundred cases at a time were cared for during the ensuing winter. The staff of this château-hospital con-

sisted at that time of one military doctor, one pharmacist, one registered nurse, two helpers, five *infirmiers militaires*, two cooks, and two orderlies. The first three were the only professionals. Only one death was registered during the serious epidemic.

With the ever increasing cost of living, the government stipend of thirty-six cents a day for each man proved insufficient to maintain this hospital in the wilderness, established in a ruined country and cut off from communication with the outside world. Therefore, leaving matters in the hands of a competent nurse, Baroness Huard obtained a passport and sailed for America to obtain funds for the continuation of the work.

THE VILLIERS FUND

It was thus that the Villiers Fund came into existence. It was arranged that all subscriptions should be taken care of at the Columbia Trust Company, 358 Fifth Avenue, under the personal supervision of Miss Virginia Furman. During the long months of the winter campaign, the hospital was maintained by odd sums which came from the sale of lithographs and books, and by anonymous donations. At the end of this time Baroness Huard found herself the possessor of about five thousand two hundred and thirty-three dollars, besides a weekly fund amounting to one hundred and twenty-eight dollars, representing subscribers of a dollar a week. She sailed for Europe with the intention of completely reorganizing the Château de Villiers, but after a careful inspection by the head of the Service de Santé Militaire and Madame Ernest Carnot, president of the Association des Dames Françaises, it was decided to let the hospital continue as it was, temporarily. For several reasons it seemed useless to attempt to reorganize it at that time.

As the war continues, hospitals are more and more grouped in and around big centres. Therefore, when Madame Alfred André offered a fine building, located in Paris and having excellent modern equipment and a large garden, Baroness Huard accepted the responsibility of a new hospital, feeling sure that

(Continued on page 86)



NEVER cut the cuticle. Cutting makes rough, ragged edges and hangnails

Why cutting ruins the cuticle



Notice what an improvement even one Cutex manicure makes; see how quickly you can give your nails the well-groomed shapeliness everybody admires

The wrong and the right way to manicure



(Photo by Underwood & Underwood) Janet Beecher, whose splendid interpretation of emotional roles makes her a universal favorite, says: "When I saw what a smooth edge Cutex gave my cuticle, how beautifully shaped it made the base of my nails. I bade my maid use it always."

When the cuticle is trimmed or cut, the skin about the base of the nail becomes dry and ragged. It roughs up, forms hangnails and makes your whole hand unattractive.

All specialists agree that in caring for the nails, your effort should be to keep the cuticle *unbroken*.

Cutex was scientifically prepared to meet the need for a harmless cuticle remover. It makes it possible for you to have shapely, symmetrical nails without clipping or cutting. It is absolutely harmless, and the moment you use it you realize you have at last found the one simple, successful way to take care of the cuticle.

People who have been cutting the cuticle find that no matter how much they have abused it, Cutex soon smooths away the rough skin around the base of the nail quickly, makes it even and firm.

Send for the trial manicure set offered below and see what an improvement the very first Cutex manicure makes.

How to manicure the right way

Wrap a little absorbent cotton around the end of an orange stick (both cotton and orange stick come in the Cutex package) and dip it into the bottle. Carefully work the stick around the base of the nail, gently pushing back the cuticle. Almost at once you can wipe off the dead surplus cuticle. Then rinse the fingers in clear water.



Cutex Nail White removes all stains. Apply underneath nails directly from tube, then spread it under evenly and remove any surplus cream with an orange stick.



Rub Cutex Cake Polish on the palm of the hand and polish the nails by passing them quickly over the hand a few times. Gives the nails a brilliant, waterproof finish

This complete manicure set sent for 15c



Until you have used Cutex, you cannot realize what a great improvement even one application makes.

Cutex, the cuticle remover, comes in 30c, 60c and \$1.25 bottles. Cutex Nail White is 30c. Cutex Nail Polish in cake, paste, powder, liquid or stick form is also 30c. Cutex Cuticle Comfort, for sore or tender cuticle, is only 30c. If your store has not yet secured its stock, write direct.

Send now for a complete Midget Manicure Set

Cut out the coupon now before you turn the page. Send it today with 15c—10c for the set and 5c for packing and postage — and we will send you a Cutex Midget Manicure Set, complete with orange stick, emery boards and absorbent cotton, enough for six "manicures." Send for it today. Address

NORTHAM WARREN

Dept. 302 9 West Broadway
New York City

If you live in Canada, send 15c to MacLean, Benn & Nelson, Ltd., Dept. 302, 489 St. Paul St. West, Montreal, for your sample set and get Canadian prices.

MAIL THIS COUPON WITH 15c TODAY

NORTHAM WARREN

Dept. 302
9 West Broadway, N. Y. City

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Street.....

City..... State.....

PATTERN DESCRIPTIONS

The description for the patterns illustrated on pages 69 to 76 are given in full below; the patterns are described in the order in which they appear on the page, beginning at the upper left of the page and reading across

PATTERNS ON PAGE 69

COAT NO. D4137; SKIRT NO. D4138.—For the coat in size 36 bust: $2\frac{3}{4}$ yards of 54-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For the skirt in size 26 waist: $2\frac{1}{2}$ yards of 54-inch material. The skirt is 36 inches long from the normal waist-line and $1\frac{3}{4}$ yards wide at the lower edge. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

COAT NO. D4157; SKIRT NO. D4158.—For the coat in size 36 bust: 2 yards of 54-inch material; $\frac{5}{8}$ of a yard of 36-inch material for front of vest. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For the skirt in size 26 waist: $2\frac{3}{4}$ yards of 40-inch material. The skirt is 36 inches long from the normal waist-line and $1\frac{1}{2}$ yards wide at the lower edge. Sizes, 24 to 30 inches bust measure, 35 to 41 inches hip measure. Price, 50 cents.

COAT NO. D4136.—For the coat in size 36 bust: $2\frac{3}{4}$ yards of 54-inch material; $2\frac{1}{2}$ yards of 36-inch material for vest; $1\frac{1}{2}$ yards of 27-inch material for collar, cuffs, and facings. The coat is 44 inches long from the neck-line and $2\frac{1}{2}$ yards wide at the lower edge. Sizes, 34 to 40 inches bust measure. Price, \$1.

COAT NO. D4132; SKIRT NO. D4133.—For the coat in size 36 bust measure: $1\frac{7}{8}$ yards of 54-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For the skirt in size 26 waist: $2\frac{1}{2}$ yards of 36 or 54-inch material. The skirt is 36 inches long from the normal waist-line and $1\frac{3}{4}$ yards wide at the lower edge. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

COAT NO. D4134; SKIRT NO. D4135.—For the coat in size 36 bust: $2\frac{7}{8}$ yards of 40-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For the skirt in size 26 waist: $2\frac{1}{2}$ yards of 40-inch material. The skirt is 36 inches long from the normal waist-line and $1\frac{3}{4}$ yards wide at the lower edge. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

PATTERNS ON PAGE 70

COAT NO. D3987; SKIRT NO. D3988.—For the coat in size 36 bust: $4\frac{3}{4}$ yards of 40-inch material. The coat is 34 inches long at the centre back. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For the skirt in size 26 waist: $3\frac{3}{4}$ yards of 40-inch material. The skirt is 36 inches long from the normal waist-line and 2 yards wide at the lower edge. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

COAT NO. D4098; SKIRT NO. D4099.—For the coat in size 36 bust: 2 yards of 54-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For the skirt in size 26 waist: $1\frac{7}{8}$ yards of 54-inch material. The skirt is 36 inches long from the normal waist-line and $1\frac{1}{2}$ yards wide at the lower edge. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

COAT NO. D4104; SKIRT NO. D4105.—For the coat in size 36 bust: 3 yards of 40-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For the skirt in size 26 waist: $2\frac{3}{4}$ yards of 40-inch material. The skirt is 36 inches long from the normal waist-line and $1\frac{1}{2}$ yards wide at the lower edge. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

COAT NO. D3752; SKIRT NO. D3753.—For the coat in size 36 bust: 4 yards of 40-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 36 inches long from the normal waist-line and 2 yards wide at the hem. For the skirt in size 26 waist: $2\frac{3}{4}$ yards of 40-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

COAT NO. D4108; SKIRT NO. D4109.—For the coat in size 36 bust: $3\frac{1}{4}$ yards of 36-inch material; $\frac{5}{8}$ of a yard of 36-inch material for facing. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For the skirt in size 26 waist: $4\frac{1}{2}$ yards of 36-inch material. The skirt is 36 inches long from the normal waist-line and $2\frac{3}{4}$ yards wide at the lower edge. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

COAT NO. D4100; SKIRT NO. D4101.—For the coat in size 36 bust: $3\frac{1}{2}$ yards of 36-inch material; $\frac{3}{4}$ of a yard of 36-inch

material for facing, revers, collar, and cuffs. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For the skirt in size 26 waist: $4\frac{1}{2}$ yards of 36-inch material. The skirt is 36 inches long from the normal waist-line and $2\frac{3}{4}$ yards wide at the lower edge. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

COAT NO. D4106; SKIRT NO. D4107.—For the coat in size 36 bust: $3\frac{3}{4}$ yards of 40-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For the skirt in size 26 waist: $2\frac{3}{4}$ yards of 40-inch material. The skirt is 36 inches long from the normal waist-line and $2\frac{1}{4}$ yards wide at the lower edge, with the pleats open. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

COAT NO. D4102; SKIRT NO. D4103.—For the coat in size 36 bust: $4\frac{1}{2}$ yards of 36-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For the skirt in size 26 waist: $2\frac{7}{8}$ yards of 36-inch material. The skirt is 36 inches long from the normal waist-line and $1\frac{1}{2}$ yards wide at the lower edge. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

PATTERNS ON PAGE 71

FROCK NO. D4148.—For the frock in size 36 bust: $3\frac{3}{4}$ yards of 54-inch material; $\frac{1}{4}$ of a yard of material for collar; $1\frac{1}{2}$ yards of 1-inch banding; 1 yard of bead trimming. The frock is 36 inches long from the normal waist-line and $1\frac{1}{4}$ yards wide at the lower edge. Sizes, 34 to 40 inches bust measure. Price, \$1.

FROCK NO. D4124.—For the frock in size 36 bust: $2\frac{1}{2}$ yards of 40-inch material for panels, sash, and upper part of sleeves; $1\frac{1}{2}$ yards of 39-inch lace for underskirt; $1\frac{1}{2}$ yards of 36-inch material for underwaist and neck bands. The skirt is 36 inches long from the normal waist-line and $1\frac{1}{2}$ yards wide at the lower edge. Sizes, 34 to 40 inches bust measure. Price, \$1.

FROCK NO. D4143.—For the frock in size 36 bust: 4 yards of 54-inch material. The skirt is 36 inches long from the normal waist-line and $1\frac{3}{4}$ yards wide at the lower edge. Sizes, 34 to 40 inches bust measure. Price, \$1.

FROCK NO. D4122.—For the frock in size 36 bust: $3\frac{3}{4}$ yards of 40-inch material for overdress; 4 yards of 36-inch material for underdress and sleeves. The frock is 36 inches long from the normal waist-line and $1\frac{1}{2}$ yards wide at the lower edge. Sizes, 34 to 40 inches bust measure. Price, \$1.

WAIST NO. D4036; SKIRT NO. D4037.—For the waist in size 36 bust: $1\frac{1}{2}$ yards of 54-inch material, $\frac{7}{8}$ of a yard of 36-inch material for underwaist, $\frac{3}{8}$ of a yard of 40-inch material for collar. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For the skirt in size 26 waist: $2\frac{3}{4}$ yards of 54-inch material. The skirt is 36 inches long from the normal waist-line and 2 yards wide at the lower edge. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

WAIST NO. D4154; SKIRT NO. D4155.—For the waist in size 36 bust: $2\frac{1}{2}$ yards of 36-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For the skirt in size 26 waist: $3\frac{1}{2}$ yards of 36-inch material. The skirt is 36 inches long from the normal waist-line and 2 yards wide at the lower edge. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

FROCK NO. D4159.—For the frock in size 36 bust: $1\frac{3}{4}$ yards of 54-inch material for waist, front panel, and sleeves; $2\frac{1}{4}$ yards of 36-inch material for skirt, underwaist, and belt. The skirt is 36 inches long from the normal waist-line and $1\frac{1}{2}$ yards wide at the lower edge. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, \$1.

PATTERNS ON PAGE 72

FROCK NO. D4144.—For the frock in size 36 bust: 6 yards of 36-inch material. The skirt is 36 inches long from the normal waist-line and $1\frac{1}{2}$ yards wide at the lower edge. Sizes, 34 to 40 inches bust measure. Price, \$1.

FROCK NO. D4053.—For the frock in size 36 bust: $4\frac{1}{4}$ yards of 40-inch material; $\frac{3}{8}$ of a yard of 40-inch material for collar and front facings. The skirt is 36 inches long from the normal waist-line and $1\frac{1}{2}$ yards wide at the lower edge. Sizes, 34 to 40 inches bust measure. Price, \$1.

(Continued on page 84)



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PATTERN DESCRIPTIONS

(Continued from page 82)

FROCK NO. D4142.—For the frock in size 36 bust: $3\frac{1}{2}$ yards of 40-inch material for overblouse and tunic; $4\frac{1}{4}$ yards of 40-inch material for underdress; $\frac{1}{4}$ of a yard of 36-inch material for collar. The frock is 36 inches long from the normal waist-line and $1\frac{1}{2}$ yards wide at the lower edge. Sizes, 34 to 40 inches bust measure. Price, \$1.

FROCK NO. D4027.—For the frock in size 36 bust: $4\frac{1}{4}$ yards of 40-inch material; 1 yard of 36-inch material for panel facings; $\frac{3}{8}$ of a yard of 40-inch material for collar. The skirt is 36 inches long from the normal waist-line and $1\frac{1}{2}$ yards wide at the lower edge. Sizes, 34 to 40 inches bust measure. Price, \$1.

WAIST NO. D4088; SKIRT NO. D4089.—For the waist in size 36 bust: $2\frac{1}{8}$ yards of 36-inch material; $1\frac{1}{4}$ yards of 32-inch material for jacket; $7\frac{1}{2}$ yards of narrow trimming. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For the skirt in size 26 waist: $3\frac{1}{2}$ yards of 32-inch material. The skirt is 36 inches long from the normal waist-line and $1\frac{1}{2}$ yards wide at the lower edge. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

FROCK NO. D4114.—For the frock in size 36 bust: $4\frac{1}{8}$ yards of 32-inch material; $\frac{3}{8}$ of a yard of 36-inch material for collar and vest. The skirt is 36 inches long from the normal waist-line and $1\frac{1}{2}$ yards wide at the lower edge. Sizes, 34 to 40 inches bust measure. Price, \$1.

FROCK NO. D3864.—For the frock in size 36 bust: $4\frac{1}{4}$ yards of 40-inch material; $\frac{3}{8}$ of a yard of 36-inch material for collar. The skirt is 36 inches long from the normal waist-line and 2 yards wide at the lower edge. Sizes, 34 to 40 inches bust measure. Price, \$1.

PATTERNS ON PAGE 73

WAIST NO. D3735; SKIRT NO. D3736.—For the waist in size 36 bust: 3 yards of 40-inch material; $\frac{1}{8}$ of a yard of 36-inch material for lining; $\frac{3}{8}$ of a yard of 36-inch material for collar. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 36 inches long and $1\frac{3}{4}$ yards wide at the hem. For the skirt in size 26 waist: $2\frac{1}{2}$ yards of 40-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches bust measure. Price, 50 cents.

COAT NO. D4052.—For the coat in size 36 bust: $3\frac{1}{2}$ yards of 54-inch material. The coat is $39\frac{1}{2}$ inches long at the centre back from the neck-line to the lower edge and is $2\frac{1}{2}$ yards wide. Sizes, 34 to 40 inches bust measure. Price, \$1.

COAT NO. D4130; SKIRT NO. D4131.—For the coat in size 36 bust: $1\frac{1}{4}$ yards of 54-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For the skirt in size 26 waist: $1\frac{1}{2}$ yards of 54-inch material. The skirt is 36 inches long from the normal waist-line and $1\frac{1}{2}$ yards wide at the lower edge. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

COAT NO. D4026.—For the coat in size 36 bust: $5\frac{1}{4}$ yards of 54-inch material. The coat is 51 inches long at the centre back from the neck-line to the lower edge and is 3 yards wide. Sizes, 34 to 40 inches bust measure. Price, \$1.

COAT NO. D3661.—For the coat in size 36 bust: $5\frac{1}{4}$ yards of 42-inch material; $1\frac{3}{8}$ yards of $2\frac{1}{2}$ -inch ribbon for the belt. Sizes, 34 to 40 inches bust measure. Price, \$1.

FROCK NO. D3965.—For the frock in size 36 bust: $6\frac{1}{8}$ yards of 40-inch material; $\frac{1}{2}$ of a yard of 40-inch material for collar and sleeve trimming. The skirt is 36 inches long from the normal waist-line and $1\frac{3}{4}$ yards wide at the lower edge. Sizes, 34 to 40 inches bust measure. Price, \$1.

WAIST NO. D4056; SKIRT NO. D4057.—For the waist in size 36 bust: $2\frac{1}{8}$ yards of 40-inch material; $\frac{3}{8}$ of a yard of 40-inch material for collar and cuffs. Sizes, 34 to 40 inches bust measure. Price 50 cents. For the skirt in size 26 waist: $2\frac{3}{8}$ yards of 40-inch material. The skirt is 36 inches long from the normal waist-line and 2 yards wide at the lower edge. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

FROCK NO. D3952.—For the frock in size 36 bust: 5 yards of 40-inch material; $\frac{1}{4}$ of a yard of 40-inch material for collar. The skirt is 36 inches long from the normal waist-line and $2\frac{1}{8}$ yards wide at the lower edge. Sizes, 34 to 40 inches bust measure. Price, \$1.

PATTERNS ON PAGE 74

FROCK NO. D4093.—For the frock in size 36 bust: $4\frac{1}{2}$ yards of 32-inch material; $1\frac{1}{8}$ yards of 40-inch material for side front and side back sections; $\frac{1}{4}$ of a

yard of 45-inch material for collar and turn-back cuffs. The skirt is 36 inches long from the normal waist-line and $1\frac{3}{4}$ yards wide at the lower edge. Sizes, 34 to 40 inches bust measure. Price, \$1.

FROCK NO. D4072.—For the frock in size 36 bust: $4\frac{3}{8}$ yards of 32-inch material; $\frac{5}{8}$ of a yard of 40-inch material for vest and undersleeves; $\frac{3}{8}$ of a yard of 36-inch material for vest and collar. The skirt is 36 inches long from the normal waist-line and 2 yards wide at the lower edge. Sizes, 34 to 40 inches bust measure. Price, \$1.

WAIST NO. D2498; SKIRT NO. D2499.—For waist in size 36 bust: $2\frac{1}{4}$ yards of 36-inch material; $\frac{1}{2}$ yard of 36-inch material for tie; $\frac{3}{8}$ of a yard of contrasting material for the bias bands on collar and cuffs. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 37 inches long and $2\frac{1}{4}$ yards wide at the hem. For the skirt in size 26 waist: 3 yards of 36-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

FROCK NO. D4090.—For the frock in size 36 bust: 2 yards of 36-inch material for underwaist, sleeves, collar, and cuffs; $3\frac{1}{2}$ yards of 32-inch material for over-frock. The skirt is 36 inches long from the normal waist-line and $1\frac{1}{4}$ yards wide at the lower edge. Sizes, 34 to 40 inches bust measure. Price, \$1.

WAIST NO. D3928; SKIRT NO. D3929.—For the waist in size 36 bust: $1\frac{1}{8}$ yards of 54-inch material; $\frac{3}{4}$ of a yard of 36-inch material for collar and vest. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For the skirt in size 26 waist: $1\frac{1}{8}$ yards of 54-inch material. The skirt is 36 inches long and $1\frac{1}{2}$ yards wide. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

WAIST NO. D4152; SKIRT NO. D4153.—For the waist in size 36 bust: $2\frac{1}{8}$ yards of 32-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For the skirt in size 26 waist: $2\frac{3}{4}$ yards of 32-inch material. The skirt is 36 inches long from the normal waist-line and $1\frac{1}{4}$ yards wide at the lower edge. Sizes, 24 to 30 inches bust measure, 35 to 41 inches hip measure. Price, 50 cents.

WAIST NO. D4149; SKIRT NO. D4150.—For the waist in size 36 bust: $2\frac{3}{8}$ yards of 40-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For the skirt in size 26 waist: $2\frac{3}{8}$ yards of 40-inch material. The skirt is 36 inches long from the normal waist-line and $1\frac{1}{2}$ yards wide at the lower edge. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

WAIST NO. D4084; SKIRT NO. D4085.—For the waist in size 36 bust: $1\frac{3}{4}$ yards of 32-inch material; $\frac{1}{2}$ of a yard of 32-inch material for collar and cuffs. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For the skirt in size 26 waist: $2\frac{7}{8}$ yards of 32-inch material. The skirt is 36 inches long from the normal waist-line and $1\frac{1}{2}$ yards wide at the lower edge. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

PATTERNS ON PAGE 75

BLOUSE NO. D3961.—For the blouse in size 36 bust: $2\frac{3}{4}$ yards of 40-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE NO. D4128.—For the blouse in size 36 bust: $2\frac{1}{4}$ yards of 40-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE NO. D3669.—For blouse in size 36 bust: $2\frac{1}{4}$ yards of 36-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

SLEEVES NO. D4123.—For the sleeves in medium size: I— $\frac{3}{4}$ of a yard of 40-inch material; II— $1\frac{1}{4}$ yards of 40-inch material; III— $\frac{1}{2}$ of a yard of 40-inch material; IV— $\frac{1}{4}$ of a yard of 36-inch material; V— $\frac{3}{4}$ of a yard of 40-inch material. Price, 50 cents for complete set.

BLOUSE NO. D4126.—For the blouse in size 36 bust: $2\frac{1}{8}$ yards of 40-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE NO. D4127.—For the blouse in size 36 bust: $2\frac{1}{2}$ yards of 36-inch material; $3\frac{3}{4}$ yards of trimming. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE NO. D3963.—For the blouse in size 36 bust: $2\frac{3}{4}$ yards of 36-inch material; $1\frac{1}{4}$ yards of ribbon for tie. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE NO. D4125.—For the blouse in size 36 bust: $2\frac{3}{4}$ yards of 40-inch material.

(Continued on page 86)

Burgesser Hats

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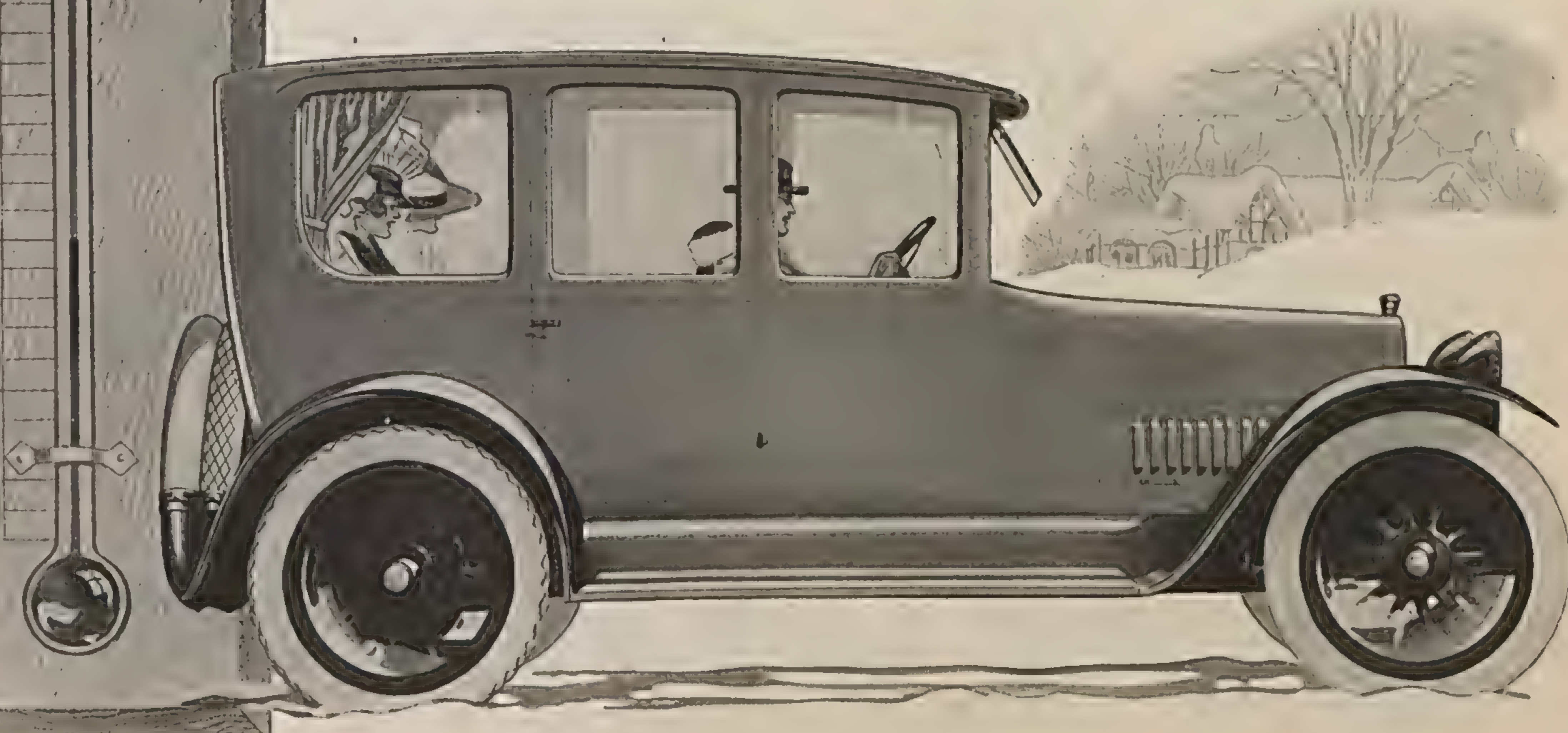
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This car of a Hundred Quality Features has met the demands of exacting motorists. Its pliant but sturdy power plant, reliable Kissel-built axles and dependable brakes, furnish a degree of motoring ability and security equalled by few cars.

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NOBLESSE OBLIGE

(Continued from page 80)

her weekly subscribers would rely on her judgment and trust her to do the most good possible to the greatest number of wounded men.

Hospital 232, now stands in a lovely garden, at No. 49 rue de la Boétie, Paris. At the present time it is accommodating from eighty to one hundred and twenty severely wounded men. The surgical department is under the personal supervision of Professor Sébilleau. The nurses and helpers are voluntary workers, receiving no remuneration of any kind. Madame Louis Barthou, wife of the ex-Premier, is *infirmière-major*; Madame Sainsère, wife of the *Secrétaire Général de la Présidence*, is her assistant.

Only the worst cases are taken into this hospital, where, thanks to the generosity of Americans, there is an X-ray

room, an operating room, and also an apparatus for locating shrapnel and other pieces of metal. During the entire period from September eighth until May first, but five deaths were registered, out of one hundred and eight cases. During the same period one hundred and seventy-two operations were performed and, as a result of Professor Sébilleau's resolute determination to preserve limbs, only eight amputations were included. All of the other wounded walked out of the hospital, their stiffness reduced to a minimum, even where a radical cure had proved impossible. Recently an American ward was opened in honour of Baroness Huard, the founder. Surely hearts and purses should open to such an opportunity to express the gratitude which is felt by her own countrymen.

PATTERN DESCRIPTIONS

(Continued from page 84)

terial. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

PATTERNS ON PAGE 77

CHILD'S COAT NO. D4129.—For the coat in 6-year size: $2\frac{3}{4}$ yards of 40-inch material. Sizes, 4 to 8 years. Price, 50 cents.

FROCK NO. D3894.—For the frock in medium size: $1\frac{3}{4}$ yards of 32-inch material; $\frac{1}{2}$ of a yard of 32-inch material for yoke and cuffs. Sizes, 2 and 4 years. Price, 50 cents.

FROCK NO. D3912.—For the frock in 4-year size: $1\frac{1}{2}$ yards of 32-inch material; $1\frac{3}{8}$ yards of 32-inch contrasting material. Sizes, 4 and 6 years. Price, 50 cents.

CHILD'S COAT NO. D3910.—For the coat in medium size: 2 yards of 54-inch material. Sizes, 4 and 6 years. Price, 50 cents.

FROCK NO. D3073.—For the smock in medium size: $2\frac{3}{8}$ yards of 36-inch material; $\frac{3}{8}$ of a yard of 27-inch material for collar and cuffs; $1\frac{1}{4}$ yards of 36-inch material for trousers. Sizes, 2 to 6 years. Price, 50 cents.

FROCK NO. D4015.—For the frock in 12-year size: $2\frac{3}{8}$ yards of 54-inch material; $\frac{3}{8}$ of a yard of 36-inch material for collar. Sizes, 8 to 14 years. Price, 50 cents.

CHILD'S FROCK NO. D4139.—For the frock in 10-year size: $2\frac{3}{4}$ yards of 36-inch material; $6\frac{1}{2}$ yards of 1-inch edging for frills. Sizes, 8 to 12 years. Price, 50 cents.

CHILD'S FROCK NO. D4140.—For the frock in 10-year size: $2\frac{1}{2}$ yards of 40-inch material. Sizes, 8 to 12 years. Price, 50 cents.

CHILD'S FROCK NO. D4024.—For the frock in 10-year size: $2\frac{1}{2}$ yards of 40-inch material; $\frac{3}{8}$ of a yard of 36-inch material for collar and cuffs. Sizes, 8 to 12 years. Price, 50 cents.

SKIRT NO. D4037.—For the skirt in size 26 waist: $2\frac{3}{4}$ yards of 54-inch material. The skirt is 36 inches long from the normal waist-line and 2 yards wide at the lower edge. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

SKIRT NO. D3769.—For the skirt in size 26 waist: $2\frac{3}{4}$ yards of 40-inch material. The skirt is 36 inches long from the normal waist-line and $1\frac{3}{4}$ yards wide at the lower edge. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

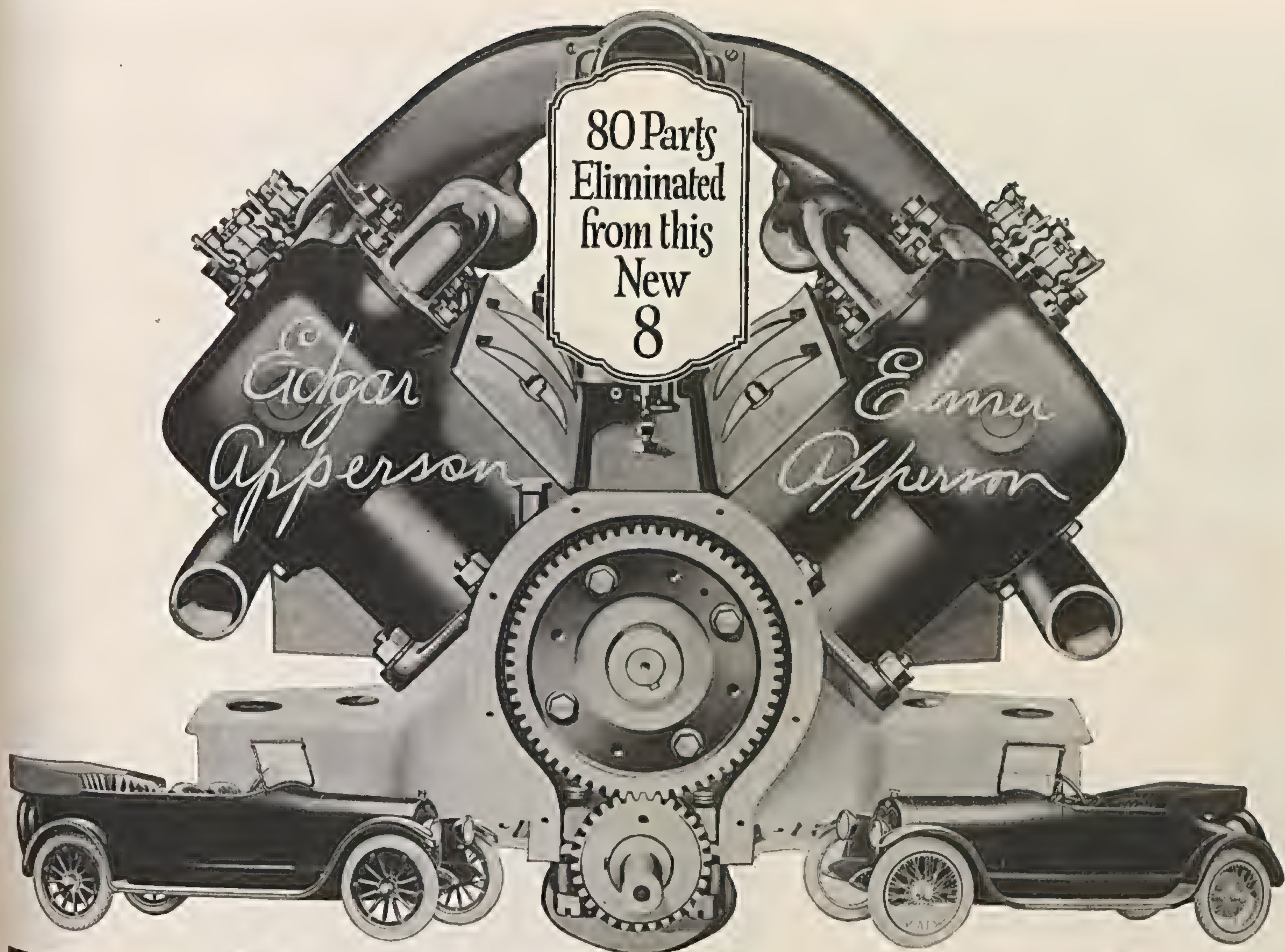
SKIRT NO. D2499.—For the skirt in size 26 waist: 3 yards of 36-inch material. The skirt is 37 inches long from the normal waist-line and $2\frac{1}{4}$ yards wide at the lower edge. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

SKIRT NO. D3938.—For the skirt in size 26 waist: $1\frac{5}{8}$ yards of 54-inch material. The skirt is 37 inches long from the normal waist-line and $1\frac{1}{2}$ yards wide at the lower edge. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

SKIRT NO. D4061.—For the skirt in size 26 waist: $3\frac{1}{2}$ yards of 27-inch material. The skirt is 36 inches long from the normal waist-line and $1\frac{1}{2}$ yards wide at the lower edge. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

SKIRT NO. D4062.—For the skirt in size 26 waist: $3\frac{3}{8}$ yards of 32-inch material. The skirt is 36 inches long from the normal waist-line and $1\frac{3}{4}$ yards wide at the lower edge. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.





Their Names Writ Large on the 8

WHEN the history of the 8 cylinder motor is compiled the names of Elmer and Edgar Apperson will loom large. For they gave to the 8 motor

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For twenty-five years the Appersons, practical mechanics, have been blazing the way for the motor world.

In this new 8 motor they have eliminated 80 parts heretofore considered indispensable.

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And with them have gone the last remaining objections to this type of motor.

The new simplicity has given the Apperson 8 a vibrationless rush of power at high speeds as well as low, a certainty of performance that amounts to infallibility and an endurance against years of punishing driving.

Your dealer will demonstrate the superior comfort, the added spaciousness, the tire and gasoline saving of this new car. Observe for yourself the striking dignity, the smartness of the lines.

Ask the Apperson representative for a demonstration—soon. Facts regarding the new 8 cylinder motor and the Apperson car mailed on request.

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Manufacturers of Sixes and Eights

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APPERSON 8

ON HER DRESSING-TABLE

IF we could look into the trunks of some of the smart women who are going abroad to engage in reconstruction work, "Hostess House" service, or other war duties, we should be surprised to find how much their preparations differ from those of former days. One of these women has given away the secrets of her war-time packing. She is taking a few tailor-made clothes, a great many warm woollen things, such as waistcoats, woollen tights, and bedsocks, and the rest of her luggage is filled with cold creams, lotions, and powders.

This woman declares that, though one may buy clothes in any clime and country and feel sure of getting something suitable, the finding of cosmetics that suit the individual skin is the sort of thing that happens once in a life time. If one is fortunate enough to find a cream which really softens the skin, a powder of exactly the right consistency, a lotion which infallibly reacts upon one's wrinkles, it is madness, in these uncertain days, to travel without them.

OUR WAR-TIME FACES

War work is splendid for the soul, but destructive to the facial tissues; and a wrinkle taken in time will save nine. Clothes worn out in the service of one's country may be replaced at will after the war is over, but we shall have to make the same face do, so it behooves us to take better care of it than ever before. Therefore, if one has found the ideal series of remedies and restoratives, it is the part of wisdom to order supplies of them when undertaking exacting service abroad.

The question of choosing just the right remedies is so serious and requires so much care, that a decision can only be arrived at by testing the various types. One successful specialist claims that every normal skin needs a cleansing massage cream and also a skin-softening vanishing cream. For instance, for cleansing the skin one needs an oil cream, a smooth and easily spread emollient. The vanishing cream to keep the skin soft, white, and clear and to prevent chapping, is greaseless, containing some ingredient that is of the greatest value in winter and during any abnormal conditions.

These preparations are made in highly specialized scientific laboratories in a quiet, clean, New England town. Only the purest and best materials obtainable are used.

The method of employing these excellent creams is to use the cleansing one first. The face may then be washed, if one so prefers, and the cream again applied to remain on during the night. The vanishing cream should be applied before going out, as it is instantly absorbed by the skin, leaving no oily appearance. It will not stain gloves, veil, or clothes. It

makes an excellent basis for powder and gives the skin that softly transparent, natural colouring that is the desired possession of every woman. These creams are particularly adapted to the skins of little children and may be bought for fifty cents a jar. There is a complexion soap to harmonize with the cream at twenty-five cents a cake, also a face powder, delicately scented, in white, flesh colour, and brunette at fifty cents a box.

A TREATMENT FOR WRINKLES

A process which may be applied to eradicate wrinkles also imparts firmness to facial tissues and reduces a flabby chin and enlarged pores. This method, a face pack, is easily applied and gives one a delicious sense of having all the lines smoothed out, and a general toning to the whole contour. The treatment may be followed by the use of a very effective astringent that keeps the pores reduced and the skin smooth. In the same series there is a skin food that is very efficacious in rebuilding the wasted tissue, and this treatment with the two remedies above should really succeed in keeping a woman young, notwithstanding the most strenuous life into which her patriotic soul may lead her. This face pack may be bought for \$2.50 a jar; the astringent costs \$1.75 a bottle; and the skin food \$1.25 for a small jar, or \$4 for a large jar.

A cucumber cream that is benzoinated is another soothing and whitening remedy that makes an excellent travelling companion; it may be bought in a four-ounce bottle for 50 cents.

One should be careful to choose creams that are not affected by a change of climate. One which is warranted to keep in any land has the additional quality of nourishing, cleansing, and refreshing the skin, besides removing facial blemishes. This cream, which is delightfully perfumed, costs \$1.50 for a one-pound jar.

The teeth need particular care when one is travelling, and for this purpose an especially good tooth-powder, costing twenty-five cents, is packed in a tin that protects it on the journey. It should be used with a liquid dentifrice for cleansing and whitening the teeth; \$2 a sixteen-ounce bottle.

Another detail which should be included in the comfort kit of the voyageuse is mentholated headache cologne, which is particularly refreshing. An eight-ounce bottle of this may be bought for \$1.50, or a four-ounce bottle for 75 cents.

Note.—Those inquiring for names of shops where dressing-table articles may be purchased should enclose a stamped and addressed envelope for reply, and state page and date.



Another practical use has been discovered for the versatile knitting bag. Hung near the dressing-table, it is a ready receptacle for the gloves, fan, lace handkerchief, or even jewels that one has not time to put away after returning from a party. The bag above may be bought in any shade of taffeta, trimmed with gold braid and silk apples; \$11

FOR Style's sake, your Corset must possess the firmness to retain its contour, yet for grace and comfort it must yield freely to every motion.

To meet both requirements perfectly is an achievement possible only in Corsets of

BIEN JOLIE
GRECIAN-TRECO

This is the modern knitted Corset Fabric which resists in one direction while yielding in the other. Thus it retains perfect contour, yet possesses the pliability to give and take with the play of the muscles.

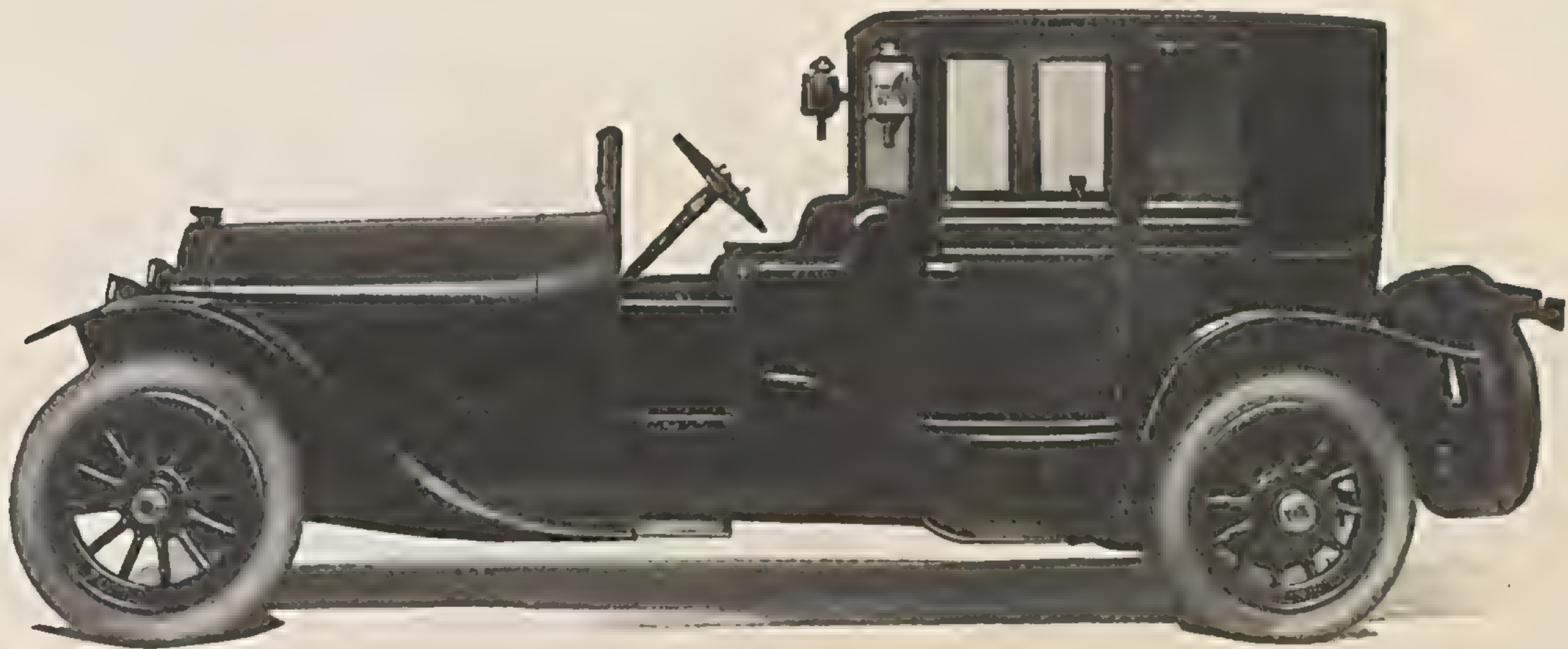
Strong, pliant and porous, GRECIAN-TRECO closely resembles living tissue in its wonderful adaptability. It is fittingly called "The Fabric that Breathes."

The comfort and durability of BIEN JOLIE GRECIAN-TRECO Corsets give them a special appeal to women workers. GRECIAN-TRECO is found exclusively in Bien Jolie creations.

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The famous Bien-Jolie Brassieres complete the perfect form foundation





TOWN CAR

Designed and built for Mrs. Joseph R. Dilworth of New York

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RAYNTITE—The Top That Stays New

A grey, dingy, faded top will make any car look passé. Don't sell your car because the top looks shabby. Get a new top—a top that stays new.

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never fades. It is water, grease, stain and dust proof—and as cleanable as glass. When soiled by travel, plain water will restore its beauty. It is guaranteed not to leak, crack, nor peel for one year, but built to last the life of your car.

Any good top maker can re-top your car with Rayntite.

Send for samples, booklet—and list of cars on which Rayntite is furnished as regular equipment.

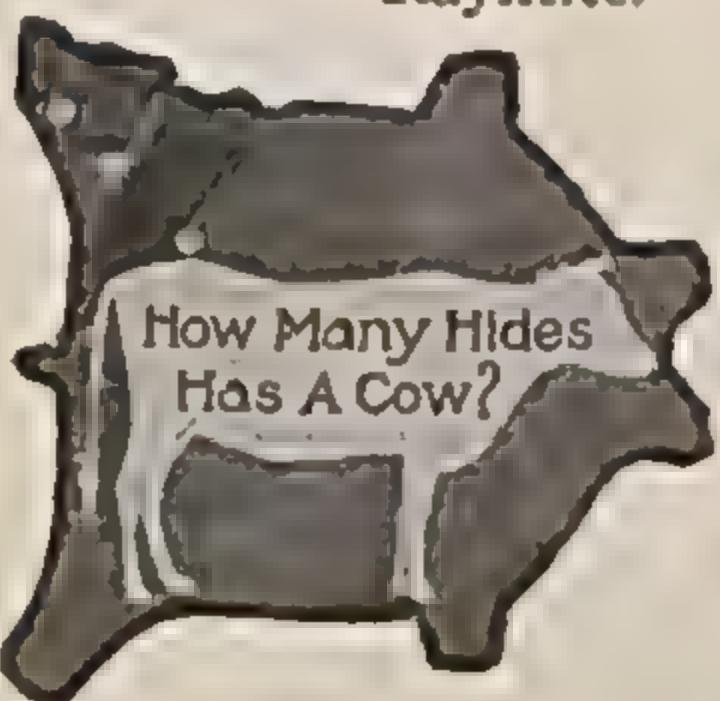
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*World's Largest Makers of Leather
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Works at Newburgh, N. Y., and
Fairfield, Conn.

Canadian Factory and Office: Toronto.



How Many Hides
Has A Cow?

DU PONT



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JOHN PATTERSON & CO.

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"The Mark of Mark"

Quality is apt to be "as rare as a day in June"~ it doesn't matter, much, what the cost may be, either~ it is take it or leave it as it is~ for these are unusual times and the consumer is not in the same position as heretofore~

Blouses and Shirts for Boys and Youths
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Romper, Pajamettes,
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for Children, carrying the

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"The Mark of Mark"

are unqualifiedly guaranteed as to highest quality of material, workmanship, fit and style, and absolutely sun, tub and time-proof colors in fact, just as dependable as always the best possible to produce.



Nearly a thousand stores in Manhattan including all the great shops of Greater New York and more than ten thousand elsewhere will supply Kaynee

THE **K&E KAYNEE K&E** CO.
(K&E Blouse Makers)
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A postal card request for "CONTRAST" brings the book



WHAT THEY READ

THE brotherly biographer of a sister belonging to a family of the highest ecclesiastical distinction, though not widely known beyond her own select circle, finds excuse for setting her forth to the world at large because, as he thinks, many relatively obscure persons are fitter subjects for biographic treatment than not a few of the great, who are as a matter of course public property. The notion is sound enough as the biographies of several of the world's long-remembered nobodies sufficiently prove. A Scottish girl who died more than a century ago at the age of nine is better known to-day the world over than many of her contemporaries once enjoying much local fame and no little general repute. Margery Fleming, however, the childish friend of Sir Walter Scott, and the profanely outspoken hater of nine times nine, had the luck to find a sympathetic biographer of genius in the person of Dr. John Brown.

Truly the biographic fields are white to the harvest, but the labourers are few; and the old bookstores testify to the futility of biographies that do not truly biographize, that lack the authentic touch of genius. There are possibly not a few Fleeming Jenkines in the world, but thus far there has been but one Robert Louis Stevenson to proclaim the obscure virtues of such a mar to the world at large. Biographers of the highest literary skill are a crying need of literature. The biographical brother of Maggie Benson could not truly give her to the world, even though she was the daughter of Archbishop Benson, "Primate of All England," because with all his voluminous works he lacked the magic touch. "Privately printed" would have been the proper final line upon his title page.

LIFE AND LETTERS OF MAGGIE BENSON, by her brother, ARTHUR CHRISTOPHER BENSON, Master of Magdalene College, Cambridge, attempts to show the world what manner of woman was the second daughter of the distinguished prelate who wore the proud title of Archbishop of Canterbury, Primate of All England. From these letters of hers, which the brother admits do not effectively reveal her, from the testimony of friends, and from that of the brother himself, most readers will fail to see why this admirable English lady, a semi-invalid, though still active and buoyantly hopeful, from her twenty-sixth year, almost a mental wreck for most of the time from her forty-first year to her death, should have thus been presented to the cold eyes of a censorious world. The pictures of Maggie Benson from childhood to the year of her sad physical and mental collapse will prove far more revealing than the text of her brother's book, for one reads in her definite profile and her strongly self-possessed full face the woman of powerful mind, energetic will, and native self-directing intelligence. One looks in vain, however, for imagination and humour, though there are hints in the photographs of the gaiety at times seen in the letters.

(New York: Longmans, Green and Company; \$2.50 net.)

THE PRIVATE LIFE OF MARIE ANTOINETTE, TO WHICH ARE ADDED PERSONAL RECOLLECTIONS ILLUSTRATIVE OF THE REIGNS OF LOUIS XIV, XV, XVI, by JEANNE LOUISE HENRIETTE CAMPAU, is a new edition of the famous memoirs of the First Lady in Waiting to Marie Antoinette, and few volumes of memoirs are more worthy of the honour of a fresh introduction to the reading public. Madame Campau was not a genius; not hers is the astounding frankness of Pepys, the astuteness of Saint Simon, or the polished style of Lamartine, but she lived in some of the most stirring times the world has ever seen, and she was intimately connected with the leading figures in one of the greatest and most appealing tragedies of history. Madame Campau, who at fifteen was appointed reader to the daughters of Louis XV, was already well acquainted with the French court at the time of the arrival of the beautiful Austrian for whom not even her bridegroom had a welcome. Her memoirs follow the changing fortunes of the lovely and wayward Queen to the very day of her execution, ending abruptly at this "assassination," though Madame Campau herself lived on for many years to become mistress of the fashionable school of Ecouvain in the days of Napoleon. Her story will appeal to all who have (and who has not?) felt the indescribable charm of this queen, so beloved and so bitterly hated, whose mere name, even now, summons a vision of all that is most exquisitely, enchantingly feminine. For, though possessed of neither great intelligence nor great strength of character, Marie Antoinette has on the hearts of the world a hold which not even the Empress Eugénie nor Mary Queen of Scots can dispute with her. As Saint-Beuve has said, "Through all the ages she will continue to interest all who, however indifferent to the political forms of the past, preserve those refined human feelings that form part of civilization as of our nature." The present edition of Madame Campau's memoirs is brought out in admirable form in two handsomely bound volumes illustrated with many reproductions from paintings and engravings. (New York: Brentano; 2 volumes; \$7.50 net.)

LOVE STORIES OF COURT BEAUTIES, by FRANZISCA, BARONESS VON HEDERMANN, relates in racily gossiping fashion the experiences of the head of the noted fashion house of Frédéric in London, which, for some twenty-five years before the present war, gowned many of the royal ladies and famous beauties of the Court of Saint James's. History from a distinctly new point of view is this, for the author has justification for her claim of being the first maker of modes to write her memoirs of the notable beauties whose charms her art enhanced. "No man is a hero to his valet," and few of the patrons of the

(Continued on page 92)



BEAVER SATINS

Identified by the Rope Weave Selvage

A SATIN shoulder in a satingown—"Beaver Satin", of course, as soft and smooth as the shoulder and yet so durable that the gown, now in its second season, shows not the slightest trace of wear.

"Beaver Satin" is *honest* satin—entirely free from harmful adulterants. That's why it wears so well for linings, as well as dresses, gowns and suits. You'll find your most becoming color in "Beaver Satins"—your choice of a wide range of colors all guaranteed fast. To make sure you are getting "Beaver Satin" look for the Rope Weave Selvage.

Your dealer *will* have "Beaver Satin." If he hasn't it already write for a sample.

McLANE SILK COMPANY
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BEAUTIFUL, well dressed hair is unquestionably the greatest asset to a woman's appearance.

B. Clément's Transformation Simplex

Will cover thin, grey or faded hair, and solves the hair dressing problem for all time. Made of natural, wavy hair. It may be combed out and dressed in any desired style as a part of your own hair.

This establishment is the only French hair Shop in New York, making a specialty of Transformations and hair accessories, with direct connections in Paris, where we operate a store at 338 Rue St. Honore.

Our real hair lace Transformation, introduced for the first time in America, is our own exclusive design; the artistic conception of a Parisian Expert. The most perfect coiffure ever devised, extremely light in weight and absolutely undetectable. Not to be duplicated elsewhere.

Price \$100.00 and up

Transformations made on silk lace foundation, \$25.00 and up.

Send for illustrated booklet.

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Exclusive and a most notable value at

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**ALL-OVER
TAUPE GRAY
KID**



Strictly bench-made, hand-stitched throughout, substantial turned soles. Wood French heels.

**ELEVEN
INCHES IN
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Distant Orders Promptly and Carefully Executed

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REPUBLIC BUILDING, CHICAGO*




Mme Pauline

106 W. 118TH ST.
NEW YORK CITY

**Millinery
Exclusively**

WHAT THEY READ

(Continued from page 90)

house of Frédéric seem to have preserved any halo in the eyes of their courtière. More than a fair share of the endless intrigues of the court of Edward VII find record in her pages, and a full half of them, we are adroitly led to suppose, must have been due to the exquisite perfection of the costumes in which the house of Frédéric clothed the court beauties. Clearly written in an informal tone, without any pretence of literary style, the book presents an intimate picture of the social gaiety of Europe in the last quarter-century, as seen by one who was in it rather than of it. Paris, Spain, Monte Carlo, and London are vividly presented here, and through the gossip and scandal runs in entertaining fashion a thread of the philosophy of costume making. The volume is a large one and is well illustrated with photographs of royalty and of famous beauties. (New York: George H. Doran Company; \$3 net.)

NEW YORK THEN AND NOW

VALENTINE'S MANUAL OF THE CITY OF NEW YORK, edited by HENRY COLLINS BROWN, continues the excellent work inaugurated by the author last year when he revived the famous old manual long edited by David T. Valentine, to which we are indebted for a large part of our knowledge of old New York. The publication of the original "Valentine's Manual" was begun early in the eighteen-forties, when the Common Council of New York ordered the printing of an annual record of its doings together with other matters of interest concerning the city. The work of editing this manual fell to one David T. Valentine, Clerk of the Common Council, who by rare good fortune possessed a true genius for the work at hand. In place of dull statistics, this man compiled for future generations a priceless record of the growth of the city, illustrated, despite the immense cost of reproduction in those days, with many sketches and maps of great interest at the present day. Like all great masters, however, Valentine had no successor, and when a change of administration in 1866 cost him his position, the publication of the manual was discontinued. Now, after fifty years, it has been revived to carry on the torch of city history to antiquarians of the future, and its title pays tribute to the original editor. With much greater facilities for reproduction and much greater freedom in his selection of material than the original editor possessed, Mr. Brown has issued two notable volumes in this new series. This second volume, which is almost entirely retrospective, is profusely illustrated with rare photographs, prints, and colour plates from private collections. These, together with many articles on phases of old New York, make up a volume to delight the antiquarian and to inspire in the mind of the average New Yorker a sense that ignorance is not bliss and a desire to read and learn the past of his rapidly changing city. (New York: The Old Colony Press; cloth, \$5; full leather, \$10).

FICTION

TEMPERAMENTAL HENRY: AN EPISODIC HISTORY OF THE EARLY LIFE AND THE YOUNG LOVES OF HENRY CALVERLY, THIRD, by SAMUEL MERWIN, violates no copyright, but would it have been written just at this time but for the hint furnished by Mr. Tarkington's delightful "Seventeen?" Mr. Merwin, let it be promptly said, needs no inspiration from any of his contemporaries now engaged in ministering to a seemingly exhaustless and not too critical demand for popular fiction, for he is easily the most brilliant of the men that never fail their

hungry public; and as to "Temperamental Henry," it is a far more subtle piece of work than the disarmingly charming "Seventeen," though unlikely to rival it in popularity. The fact remains that, little as Mr. Merwin needs Mr. Tarkington, no popular novelist can let a rival get many parasangs ahead of him on a hot trail without making haste to take up the trail himself, and if a popular story upon a particular phase of life appears, it is pretty sure of several successive variants. The public school story in England, for example, has finally reached a nauseous stage at which American taste revolts, though the less finical British taste seems as yet undisturbed. Whatever set Mr. Merwin writing this new book, he has done a surpassingly able thing. Henry is a rare creation, and although he is the tour de force of the volume, its general truth to provincial American society is delicious, while Henry's sweethearts are differentiated with rare discrimination. Some day Mr. Merwin will write a novel to please not the public, but himself, and if he does not put off that bit of self-indulgence until he has spoiled his native gift by too sedulously keeping his ear to the ground, it will be a considerable work. (Indianapolis: The Bobbs-Merrill Company; \$1.50 net.)

SETH WAY: A ROMANCE OF THE NEW HARMONY COMMUNITY, by CAROLINE DALE OWEN (MRS. C. H. SNEDAKER), a granddaughter of that noble-minded idealist, Robert Owen, magnificently attempts the impossible and attains something that is almost as good as success. "Filial piety," to use an old-fashioned phrase, seems to have betrayed Mrs. Snedeker into the notion of picturing the benevolent socialist undertaking something over a century ago, made by her grandfather out in the semi-wilderness now known to us as the populous State of Indiana. Robert Owen's splendid failure, she thought, could best be revived for the present generation under the guise of fiction. If the book throughout could have had the irresistible charm and the really distinguished art of the Scottish scenes, "Seth Way" would have been a great novel or close to that rare thing. A determination to leave nothing untold, however, and a singular lack of that first essential of literary art, a sense of proportion, has spoiled this book as fiction, though it has not taken from the interest and beauty of detached chapters or from the almost startling reality with which the life of the socialistic settlement is presented. The author has not been able, however, to fuse her vast mass of surprising and surpassingly valuable and significant material into a self-consistent whole, and few readers will feel that the elaborate picture of New York in 1825 is rightly a part of the narrative, while most readers will agree that the loving pains bestowed upon the probably fictional heroine was ill bestowed. To read this seriously undertaken work, with its genuine distinction of style, its freshness of interest, its unflagging vigour of presentation, is for any one of native critical instinct to regret that so much of charm should have been so deeply buried. On the other hand, the reader who approaches the book with an intelligent interest in Robert Owen and his work may well take the utmost delight in all that concerns him and his, and even accept for the sake of the rare skill with which the man and his undertaking, the personnel of his aids, and the idealism of his settlement, are set forth, much that an exacting critic of fiction must reject. Franklin Booth's genuinely beautiful coloured frontispiece is of itself enough to woo ten thousand purchasers, for it breathes everywhere the very spirit of the romantic wildwood. (Boston and New York: Houghton, Mifflin Company; \$1.50 net.)



\$3.50, \$5, \$7.50,
\$10 and up

She always ended, however, by feeling that having a charming surface does not necessarily prove that one is superficial.

—*The Portrait of a Lady*
Henry James

At All High Class Stores

A complete line for all figures may always be found at the Redfern Corset Shops, 510 Fifth Avenue, New York; 19 East Madison Street, Chicago; 114 Grant Avenue, San Francisco



Stop
Stocking "Runs"
—cut threads or drop stitches that start in your stocking at the garter clasp.

West
Stocking Shields
are quickly and easily adjusted to the garter clasp to stop all "runs," cut threads and drop stitches, no matter how tightly the stocking is drawn.
Made of fine chamois, sewn with linen thread. All colors. Try them. We'll refund your money if you don't like them.

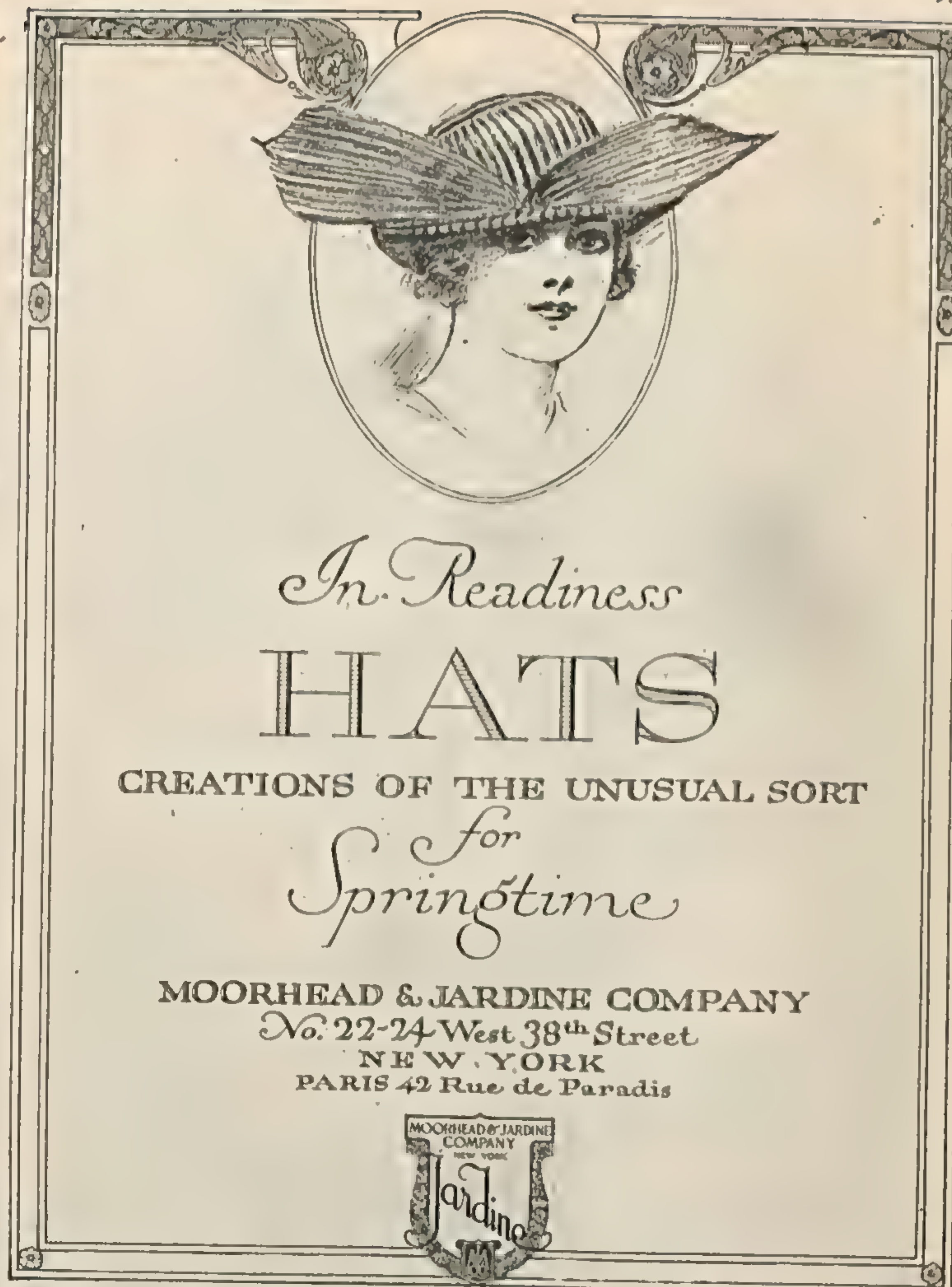
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Made by the same company that makes the West Electric Hair Curlers. Ask at Dry Goods or Department Stores for West Stocking Shields or send us the price in stamps or money, together with your dealer's name.

West Electric Hair Curler Company, Manufacturers
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Without WEST STOCKING SHIELD

With WEST STOCKING SHIELD



In Readiness
HATS
CREATIONS OF THE UNUSUAL SORT
for Springtime

MOORHEAD & JARDINE COMPANY
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Jardine

"Spring Tonics" for the Complexion

AT NO time is the complexion so apt to be in poor condition as toward the end of winter, when late hours, severe weather and artificial heat have done their worst. Our grandmothers used to resort to such homely remedies as sulphur and molasses and saffraas tea, but while internal alteratives may help to clear the complexion, different measures are necessary to do away with wrinkles and keep the skin smooth and fine of texture.

Mrs. Adair, originator of the famous Strapping Muscle Treatments, suggests for this season the following

Ganesh Preparations

WHATEVER may be the special requirements of your skin, there are two preparations which should be used regularly by every woman who desires a good complexion. These are a pure Cleansing Cream and a reliable Skin Tonic—

GANESH CLEANSING CREAM liquefies when applied, softening foreign matter that clogs the pores and cleansing the skin thoroughly. 75c, \$1.50, \$3.

GANESH DIABLE TONIC completes the refreshing facial bath. It closes relaxed pores, invigorates, clears and whitens the skin and reduces puffiness. 75c, \$2, \$5.

GANESH ACNE LOTION—If coal dust and a dry indoor atmosphere have caused the formation of unsightly blackheads, nothing is so effective in eradicating them as a nightly application of this lotion. \$1.50.

GANESH NEIGE CREAM—Used before powdering, this will protect the skin from cold, raw winds, prevent chapping, roughness and redness and make powder adhere. Greaseless. Three colors—pink, cream, white. \$1.50.

GANESH SKIN FOOD—To repair the effects of a "run down" condition, this is incomparable. A tissue builder of great strength, it fills out hollows and rejuvenates sagging muscles. 75c, \$1.50, \$3.

GANESH BANDETTES—If used regularly, these will remove wrinkles and the tired appearance of the eyes. Box of twelve, \$2.50.

Any of the above preparations will be sent promptly on receipt of cheque or money order. Write Mrs. Adair for personal advice and her instructive booklet

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557 FIFTH AVENUE NEW YORK
92 New Bond St., London, W. 5 Rue Cambon, Paris



Three Articles "all-in-one"
CRIB—PLAY-PEN—BASSINET
for the cost of a good crib alone
THIS USEFUL, PRACTICAL, ECONOMICAL
KIDDIE-KOOP

is a true necessity article—saving cost of a nurse-maid and many articles like a walker, swing, play-pen.

Conserves mother's nerves, saves her much time, many footsteps and needless worry.

As baby grows, it provides a healthy, airy, roomy place night-time, nap-time or play-time—indoors or outdoors. Keeps baby safe from harmful playthings. Can be used every minute of babyhood until child is four or five years old.

Its Exclusive Folding Feature
The Kiddie-Koop folds compactly and instantly, enclosing springs and mattress to carry anywhere. Strong, white enameled frame; rustless screened sides for air and lightness; rubber-tired wheels—can be made swivel or stationary in a moment; mattress and wire spring which raise and lower as desired.

Do not accept a substitute.
Write for Folder and 10-Day Trial Offer.
We shall appreciate your dealer's name.

E. M. TRIMBLE MFG. CO., 11 Ambrose St., Rochester, N. Y.
For Canada—Lea-Trimble Mfg. Co., Toronto.
Springs and mattress fold compactly with KIDDIE-KOOP to carry anywhere.



LISTERINE

THE SAFE ANTISEPTIC

In the toilet of the teeth and purification of the mouth the use of Listerine soon becomes a daily pleasure.

Manufactured only by
Lambert Pharmacal Co., St. Louis, Mo., U.S.A.

DRESSING ON A WAR INCOME

(Continued from page 63)

checks to us the supply would be exhausted. So, by special arrangement with the shops, Vogue will receive advance information of these sales, and, in addition, special values will often be found in this department which will not be announced outside its pages. Vogue can therefore guarantee that all orders which are received in reasonable time will be filled.

WHY THESE BLOUSES ARE DISTINCTIVE

The blouses which are offered on these pages are all original in design, which means that there is no fear of meeting their exact duplicate at every turn. Patterns of these blouses will be cut to order for women who make their own waists. Women living in or near New York may obtain, through us, the services of an expert blouse maker who will come to their homes and do first class work for \$4 a day. For those who prefer it, a French dressmaker, who will do every stitch by hand, offers to make these models in beautiful materials, such as crêpe de Chine and Georgette crêpe,

for \$25, turning out a blouse which is the equal of a French importation at half the price of the imported model. Sketched at the upper left on page 63, is a blouse which would be excellent in white crêpe de Chine. The very new yoke effect is finished with a narrow binding of the material which continues across the back. Tiny pearl buttons are used in front, and the high collar is banded with a smart stock of black moire ribbon. The blouse sketched at the upper right on page 63 might be in fine handkerchief linen, which is growing scarcer week by week, or in Georgette crêpe. The only trimmings are a row of small pearl buttons and a narrow black ribbon. The unusual feature of the blouse is the fulness under the arms, which is held by a corded seam. Sketched in the middle on page 62 is a very youthful model. It suggests the use of a soft material, with the tiny frills of net with a picot edge. It slips on over the head, as do many of the high priced importations, and has two tabs in the front. There is ample fulness in this blouse, which follows the lines of an exclusive French importation.

THE NEW YORK LETTER

(Continued from page 47)

Despite all her manifold activities, however, the woman of to-day does manage to keep herself a decorative figure. When she doffs her chauffeur's uniform or waitress's apron, she appears much as she did in her days of leisure. To see her hurrying along Fifth Avenue, one would not realize that she had such momentous matters in mind, for there has been little perceptible falling off of enthusiasm shown for such subjects as spring hats, for instance. And the new spring hats are of a character well calculated to inspire enthusiasm. If there is any lack of novelty to be noted in other provinces of dress this season, this does not apply to hats,—they certainly are extremely smart. Some of the new hats show a striking similarity to the old-time poke, and others represent a clever manipulation of the "plateau," which is simply a flat oval of straw, turned up at the back or side—set upon a bandeau, and usually quite generously trimmed. Not a few of the new hats are ornamented with aigrettes, as was the grey straw turban worn by one of the guests at the wedding of Miss Alta Fitch and sketched in the circle at the left in the middle of page 47. This hat had aigrettes laid criss-cross over the top of the crown, and at the side there was a little cluster of old-blue velvet berries.

AT THE BAGBY MUSICALES

At one of the Bagby musicales was worn the snug little old-blue feather hat facing the one mentioned; it had a long striped quill thrust through it, and had two arrow-like pins with bejewelled heads and tips. The tips were slipped on after the pins had been thrust through the hat. On the same morning, Mrs. James Lowell Putnam wore the interesting costume sketched at the lower left of page 47. Her black gown was almost covered by a black satin coat, her black hat had a frill of black lace, and her muff and furs were black. The sombreness of this costume was relieved by the jewelled pin with which her veil was caught to her hat at the front; it was a very effective use of the jewel. A second brooch at the point of the collar of her coat, and the sparkling buckles on her shoes gave further brilliance to her costume.

Not even the stress of war work could

prevent women from attending the Fifteenth Annual Show of the Toy Spaniel Club of America, which was held at the Waldorf-Astoria. Many good dogs were on exhibition, and considerable enthusiasm was displayed over them. Among the winners of prizes was Mrs. Roche's toy bull terrier, Elm Court Molly Bawn, third. The sketch of Mrs. Roche, shown in the lower of the three ovals on page 47, was made on the afternoon of the show. She wore a sealskin hat topped with moleskin, a moleskin scarf, and had in her arms her tiny Pomeranian.

CHARITY BEGINNING AT HOME

Of late, several New York homes have been thrown open for the benefit of charity. There has been this season no brilliant affair on the order of "Tableaux Vivants," given at the home of Mr. and Mrs. Vincent Astor last winter, but there have been several interesting musicales. Mr. and Mrs. Oliver Gould Jennings threw open their home one afternoon a short time ago for the benefit of the Babies Hospital, and four thousand dollars was raised. Very successful also was the musicale given at the home of Mr. and Mrs. Morton Plant for the benefit of the hospital, "Under Three Flags." This hospital, which is situated at Ris-Orangis, France, was founded by Lady Johnstone and has been specially commended by General Pershing. Among Mrs. Plant's guests were a number of well-known women, including Mrs. Amos Pinchot, who sponsored the coiffure pictured at the top of page 47, in the middle. At the same event, Mrs. William Miller Graham wore the lovely coat sketched at the lower right on page 47. The entire front of the coat was of black velvet, the back was of black and gold brocade, and about the neck were two long scarf ends of black velvet faced with gold. It was Mrs. William Miller Graham, also, who wore the very handsome diamond and platinum necklace shown at the upper right on page 47. This was sketched on the following evening at the opera. On the same evening Mrs. Angier B. Duke wore the unusual gown of white chiffon, sketched at the upper left on page 47; this gown attained an effective 1830 line by means of a band of old-blue passementerie about the shoulders.

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S O C I E T Y

Births

NEW YORK

Field.—On January 6, to Lieutenant and Mrs. Marshall Field, a daughter.

Pope.—On December 25, to Mr. and Mrs. John Russell Pope, a daughter.

WASHINGTON

Grayson.—On January 7, to Rear Admiral and Mrs. Cary Travers Grayson, a son.

Deaths

NEW YORK

Bartlet.—On January 5, Henry Paine Bartlet.

Morris.—On January 8, at Atlantic City, New Jersey, Henry Lewis Morris.

Pardee.—On December 28, Ensign B. Pardee.

Plympton.—On January 10, at his home, Garden City, Long Island, Gilbert Motier Plympton.

PHILADELPHIA

Foulke.—On January 8, at the base hospital at Kelly Aviation Field, San Antonio, Texas, Lieutenant Walter Foulke.

SEATTLE

Roberts.—On December 19, Adeline de Beelen Roberts, widow of the late William Milnor Roberts.

Engagements

NEW YORK

Armour-Lowrie.—Miss Barbara Armour, daughter of Mr. George A. Armour, to the Reverend Walter Lowrie, rector of Saint Paul's Church, Rome, Italy.

Behr-Reid.—Miss Margaret Behr, daughter of Mr. Herman Behr, to Captain Archibald M. Reid, son of Mr. John Reid.

Cluett-Duane.—Miss Marjorie Cluett, daughter of Mr. Robert Cluett, junior, to Lieutenant Robert Livingston Duane, son of Dr. Alexander Duane.

Cogswell-Robins.—Miss Louisa Winslow Cogswell, daughter of Mr. Cullen Van Rensselaer Cogswell, to Ensign Thomas Robins, junior, U. S. N. R., son of Mr. Thomas Robins.

Farrand-Freeman.—Miss Katharine Farrand, daughter of Mr. Wilson Farrand, to Sergeant Francis Parkman Freeman, son of General Henry Wade Freeman.

Fassett-Nevin.—Miss Jennie Fassett, daughter of Mr. J. Sloat Fassett, to Ensign Ethelbert P. Nevin, son of the late Mr. Ethelbert Nevin.

Harwood-Seeley.—Miss Rica Trumbull Harwood, daughter of Mr. Benjamin E. Harwood, to Mr. George C. Seeley, son of Mr. William G. Seeley.

Johnson-Burroughs.—Miss Carol Johnson, daughter of the late Samuel B. Johnson, to Lieutenant Edmond Burroughs, U. S. N.

Johnson-Russell.—Miss Marie Gaillard Johnson, daughter of Mr. Bradish Johnson, to Mr. William H. Russell, son of Mrs. Alexander S. Webb.

Mackay-Pyle.—Miss Annette C. Mackay, daughter of the late Reverend Doctor Donald Sage Mackay, to Dr. Edwin Pyle, son of the late Dr. Edwin Pyle.

Perry-Phillips.—Miss Marion H. Perry, daughter of Mrs. Ernest Fahnestock, to Private Lawrence Phillips, U. S. R., son of Mr. A. Lawrence Phillips.

Rand-Smith.—Miss Eugénie O. Rand, daughter of Mrs. Herbert Ten Broeck Jacquelin, to Lieutenant George V. Smith, son of Mr. William Rudolph Smith.

Smith-Du Bois.—Miss Elizabeth Smith, daughter of Mr. William Smith, to Mr. Norman Delafield Du Bois, son of Mrs. Cornelius D. Du Bois.

BOSTON

McGregor-Matz.—Miss Claire McGregor, daughter of Mr. Alexander McGregor, to Lieutenant Charles H. Matz, son of Mr. Rudolph Matz.

Thorndike-Mackay.—Miss Helen Thorndike, daughter of Mr. Alden Augustus Thorndike, to Lieutenant Donald Sage Mackay, son of the late Reverend Doctor Donald Sage Mackay.

Weddings

NEW YORK

Blaine-Tweed.—On January 5, in the chapel of Saint George's Church, Lieutenant A. Graham Blaine, U. S. R., and Miss Katharine W. Tweed, daughter of the late Charles H. Tweed.

Cape-Sayles.—On January 19, Mr. Henry Cape, junior, son of Mr. Henry Cape, and Miss Helen Kingman Sayles, daughter of Mr. Frederic Clark Sayles.

Colt-Mason.—On January 12, at the home of the bride's parents, Lieutenant Samuel S. Colt, son of Mr. Richard C. Colt, and Miss Margaret Van Buren Mason, daughter of Mr. George Grant Mason.

Huntington-Gibson.—On December 26, in the Cathedral of the Incarnation, Garden City, Long Island, Captain Ellery C. Huntington, junior, son of Professor Ellery C. Huntington, and Miss Hester Gibson, daughter of Mr. Robert Gibson.

Mason-Stemmler.—On January 21, Lieutenant Frederic Raoul Mason, 108th Infantry, U. S. A., and Miss Marcelle Ogden Stemmler, daughter of Mr. Theodore W. Stemmler.

Toms-Fagan.—On February 12, in the Church of Our Lady of Grace, Hoboken, New Jersey, Mr. George Parker Toms, son of Mrs. A. H. Brueggeman, and Miss Marion Fagan, daughter of Mr. Lawrence Fagan.

Whitney-Yoakum.—On January 7, in the Highland Park Presbyterian Church, Los Angeles, California, Mr. William M. Whitney, son of Mrs. Marselis C. Parsons, and Miss Ruby Yoakum, daughter of Dr. F. Ewing Yoakum.

Youngs-Culbert.—On January 5, at the home of the bride's parents, Mr. Charles Archibald Youngs, Aviation Section of the Signal Corps, son of Mr. Charles A. Youngs, and Miss Catherine F. Culbert, daughter of Dr. William Ledlie Culbert.

BALTIMORE

Bruce-Dancy.—On January 12, Mr. J. Marshall H. Bruce, son of Mrs. Edward Blake Bruce, and Miss Eliza B. Dancy, daughter of Mr. Frank B. Dancy.

PHILADELPHIA

Fitz Gerald-Drexel.—On January 5, in London, England, Lieutenant Colonel Brinsley Fitz Gerald, son of the late Sir Peter Fitz Gerald, and Mrs. Armstrong Drexel.

Imbrie-Welsh.—On January 12, in Calvary Episcopal Church, Mr. Andrew Imbrie, and Miss Dorothy Welsh, daughter of Mr. Herbert Welsh.

PITTSBURGH

Robinson-Woods.—On January 14, in the home of the bride's parents, Mr. Alexander Cochran Robinson, 3rd, son of Mr. Alexander Cochran Robinson, junior, and Miss Marjory Woods, daughter of Mr. Edward A. Woods.

PROVIDENCE

Mumford-Blake.—On January 5, in the Cathedral of the Incarnation, Garden City, New York, Lieutenant Nicholas Mumford, O. O. R. C., son of Judge C. C. Mumford, and Miss Ayliffe Malbone Blake, daughter of Colonel Edmund M. Blake, C. A. C., U. S. Army.

WASHINGTON

Alexander-Souhotina.—On January 11, Lieutenant James W. Alexander, second son of Mrs. John W. Alexander, and Mrs. N. Souhotina.

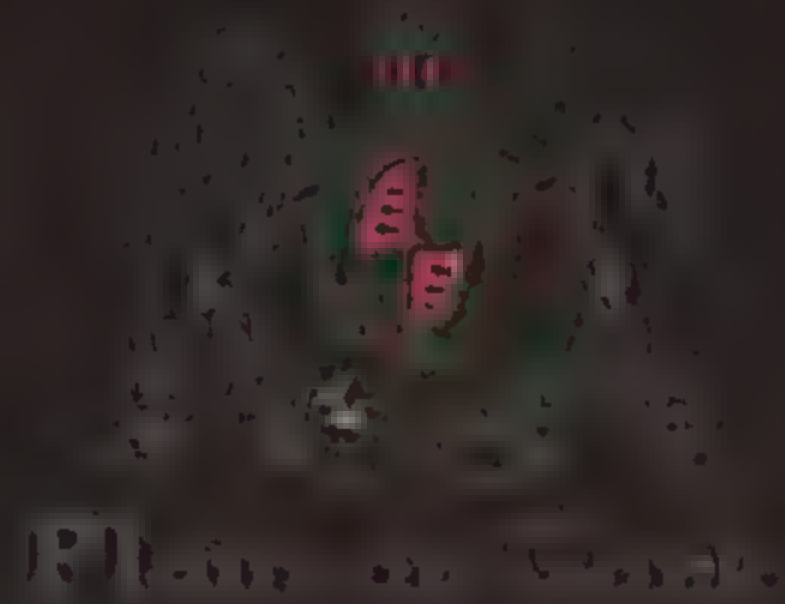


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We found that 1000 calories cost five cents in Quaker Oats. We found that in eggs the same nutrition cost over 40 cents.

**In steak it costs over 27 cts.
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We used Quaker Oats in bread and muffins, in pancakes and cookies, as well as in porridge. Then I discovered that Quaker Oats made most things more delightful. That luscious flavor, found in no other grain food, has made our new meals twice better than the old. We were missing all that before.

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Quaker Oats Bread

2 cups Quaker Oats. 5 cups flour. 2 cups boiling water. ½ cup molasses. ½ tablespoon salt. 1 tablespoon butter or other fat. 1 cake compressed yeast dissolved in ½ cup lukewarm water.

Add boiling water to oats and let stand one hour, add molasses, salt, butter or fat, dissolved yeast cake and flour. Let rise until double in bulk. Knead thoroughly and shape into loaves. Put into greased bread pans, let rise until double in bulk and bake 45 minutes.

This recipe makes two loaves.

Quaker Oats Muffins

2/3 cup uncooked Quaker Oats, 1½ cups flour, 1 cup scalded milk, 1 egg, 4 level teaspoons baking powder, 2 tablespoons melted butter, ½ teaspoon salt, 3 tablespoons sugar.

Turn scalded milk on Quaker Oats, let stand five minutes; add sugar, salt and melted butter; sift in flour and baking powder; mix thoroughly and add egg well beaten. Bake in buttered gem pans.

LAND SERVICE for PATRIOTIC WOMEN

(Continued from page 50)

service. This movement soon spread over the entire country. Not only women of the labouring classes are now enrolled, but gentlewomen, wives of squires, daughters of gentlemen farmers, and patriotic women of title have volunteered for this land service. Schools have been formed to train them, and the government, recognizing this high type of love of country, has issued to each woman registering for farm work a certificate emblazoned with the royal arms, bearing the inscription, "Every woman who helps in agriculture during the war is as truly serving the country as the man who is fighting in the trenches or on the sea." After thirty days of satisfactory service on the land, a woman is entitled to wear a government armlet of green baize with the Royal Crown on it in scarlet. Her fighting brothers are given no more honourable insignia.

To prove how wonderfully British women have rallied to the call, up to December, 1917, over 72,000 certificates had been issued, and 62,000 British women were proudly wearing armlets. The Countess of Warwick has turned over her huge estates to the government for land service for women and as practical training schools for them; the Duke of Marlborough and many other men who bear ancient title have not only intensively cultivated their lands, but have plowed up their great lawns and gardens, and the King has a large army of women workers on duty at Windsor.

EXPERIMENTS IN AMERICA

Because of the unusual conditions produced by the war, the American woman is emulating her English sister. But on account of our huge areas and our different methods of living, the movement has made slower progress. Last year, however, several experiments were made, and they proved very successful. At Vassar the "back-to-the-land-movement" was inaugurated in a small way. Twelve Vassar girls worked eight hours a day for eight weeks on the Vassar College farm. The first week's crop is reported to have been not only one of the farm products, but a choice assortment of blisters, aching backs, and cold cream-adorned sunburn. Before long the sunburn was transformed into a becoming coat of tan, hands were accustomed to service, and taut and fit muscles replaced flabby ones. These girls rose with the sun. Half after four found them in the fields. They worked two hours before breakfast, four hours between that meal and dinner, and two hours in the afternoon. They ploughed, both with a tractor and a two-horse plow, harrowed, planted, cultivated, trimmed, weeded, hoed, picked berries, mowed with a scythe and with a mowing machine, emulated Maud Muller, and then pitched the hay. There was nothing they did not do, even to mending fences, and they did all things well.

This was only one of several similar experiments. The most important and successful was the one made by the Standing Committee on Agriculture of the Woman's Division of the Mayor's Committee for National Defense, which put girls out in units of ten to thirty, and—this is a very important point—provided a hitherto untried method for their housing. In England the farm workers have their cottages. In our country extra workers have "lived in," as do the English shop clerks. Hence the times of field cultivation and harvest have been a nightmare to the farmer's wife,—an awful round of baking and brewing for an army of strange people, of turning her quiet home over to an invasion. The Committee above referred to, realizing the faultiness of this method, rented cottages for their units wherever it was possible. When houses were not obtainable, the girls lived in camps. They

were sent out in the care of a chaperon, who was also the cook. Every day automobiles or wagons carried the women farmers to those farms where they were needed, thus enabling each farmer to solve his problem of part-time help. The girls paid for their own board and drew a wage of \$2 a day.

At first the farmers were skeptical. They said their present troubles were ample and they had no desire to shoulder new ones. They could not find time to "tag a woman around and tell her what to do." In desperate need, some tried the women workers. The results were so good that each farmer believed he must have been favoured with a particularly efficient unit, and when he needed assistance, begged to have again the same girls. At length the landowners realized that a blessing was being bestowed upon them. They acknowledged that the women were far superior to the men they had been wont to obtain for the same class of labour. Women do exactly as they are told. They have no preconceived notions, and if they are instructed to thin fruit a certain number of inches, they offer no theories of their own with which they prefer to experiment. They are more conscientious, they are on the job at the stroke of the clock, they do not loaf or spend half an hour loitering to the field and in it, talking things over before getting started. These are not my own personal conclusions; they are facts vouchsafed by Mr. J. G. Curtis, the Manager of the Farm Bureau of Westchester County, New York, who had personal experience with the women farmers.

A PRACTICAL ORGANIZATION

The agriculturists of the United States have formed an association—it was done in 1915—for more scientific farming and for better distribution of workers. Forty-eight states have farm bureaus, and there are eighteen hundred scattered throughout the country. The farm bureaus, which cooperate with the colleges and state and national departments of agriculture, have twenty-five thousand members in New York State alone. With all these activities Mr. Curtis is in touch, by reason of his office. His association is anxious to have the services of the units which will be sent out this year by the organization formed for that purpose.

For there is an organization. It had its inception at a conference, called by Miss Hilda Loines, as Secretary of the Woman's National Farm and Garden Association, at the request of the Woman's Committee of the Council for National Defense. The activities of the Garden Clubs of America were represented by Miss Delia Marble. There were delegates from the Woman's University Club, the Committee of Women in Industry, the State Labor Bureau, the Mayor's Committee on Agriculture, the New York State Grange, the Farm Bureaus, Cornell University, the New York State School of Agriculture, and the Intercollegiate Bureau of Occupations; the western states were represented by the Mid-West Branch of the Woman's National Farm and Garden Association, for this is a nation-wide movement. The Y. W. C. A., which is always at the front in activities for women, will have a guiding hand in the work, as will the Food Administration.

The unit idea will be employed again, but on a much larger scale. It is expected that thousands of women will enlist for the work. An Advisory Committee was appointed at the Council; Miss Marble is the Chairman and Miss Loines its Secretary. The committee will cooperate with the granges and farm and labour bureaus all over the coun-

(Continued on page 100)

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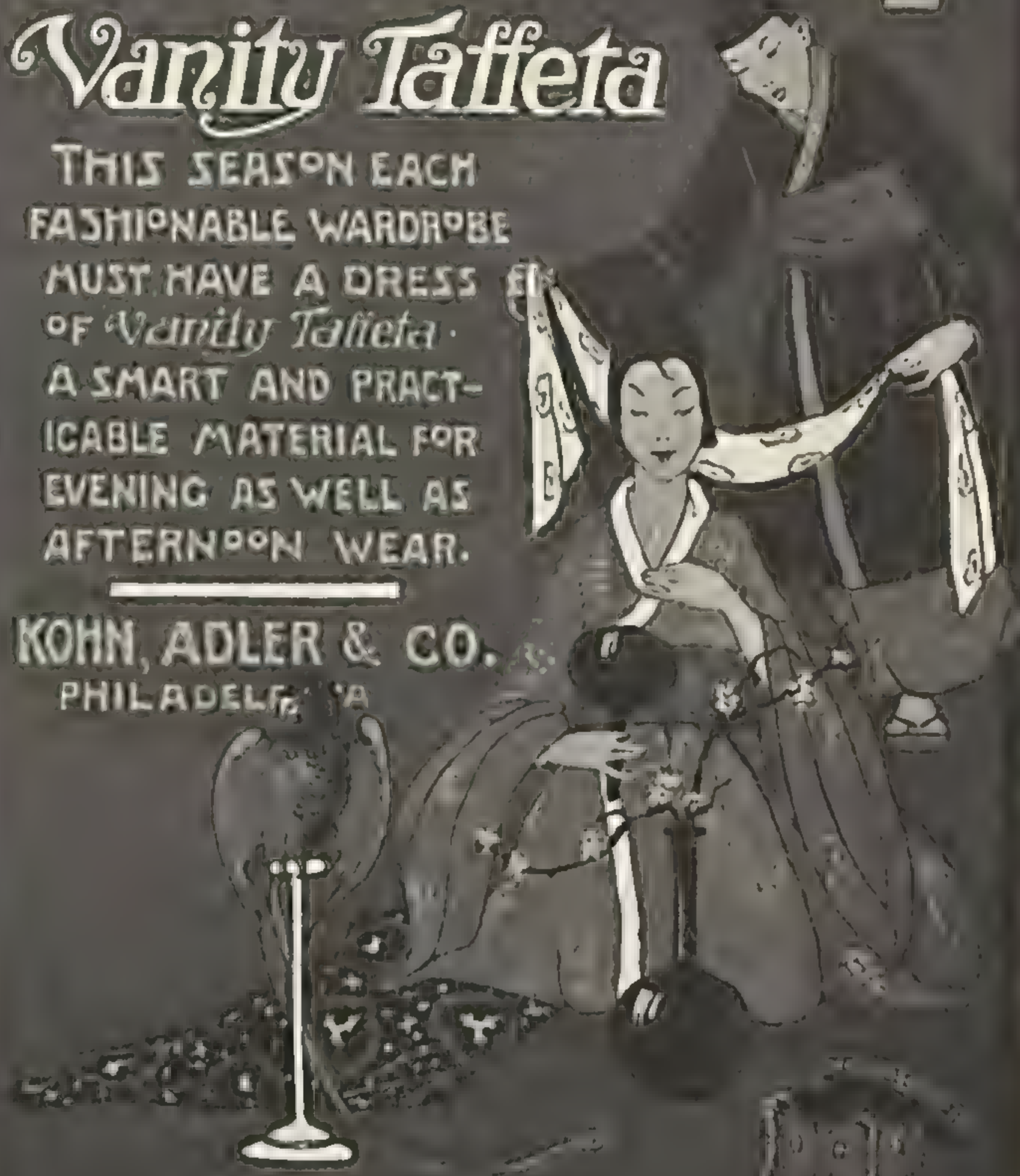


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"A FACE that is always serene possesses a mysterious and powerful attraction; sad hearts come to it as to the sun to warm themselves again."

So spoke an appreciative Frenchman, and his words were never truer than at this time, when peace seems to a weary world a vision of Paradise. Some faces are wrinkled with age, yet radiate a benign serenity. But lines that result from ill health, concentration, eye-strain or overwork give one a scowling, ill-tempered look. To keep the brow smooth, the eyes free from traces of fatigue and a droop from the mouth, nothing is so effective as the

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If applied daily, according to the methods used in Elizabeth Arden's famous Muscle-Strapping Treatments, they make the skin soft and pliant, the underlying tissues firm and resilient, so that lines of expression cannot harden into wrinkles. The elasticity of the facial muscles is maintained, which prevents sagging of cheeks and chin.

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VENETIAN ARDEN SKIN TONIC—Should be used after the Cleansing Cream. A mild astringent, it refines the skin and makes it brilliantly fresh and clear. 75c, \$1.50, \$3.

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VENETIAN MUSCLE OIL—Nothing is so effective for banishing wrinkles as this splendid tissue builder. It nourishes and revitalizes sagging muscles and makes the flesh firm and smooth. \$1, \$2, \$4.

VENETIAN ORANGE SKIN FOOD—A deep tissue builder of exceptional strength. It is both food and tonic to thin faces and builds them up, rounded and wrinkle-free. \$1.75, \$2.75, \$3.75.

ARDEN EYE SHADOW—A wee bit of this blended under the eyebrows, over the eyelashes and in the corner of the eyes heightens the brilliancy of the eyes and makes them appear larger and deeper in color. Used on the skin only—not in the eyes themselves. \$1 the box.

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S E E N o n t h e S T A G E

(Continued from page 54)

"HAPPINESS"

Miss Laurette Taylor is one of the ablest and most appealing performers that have come to the front in recent years; but a period seems imminent when her popularity may be endangered unless she chooses to renounce her evident decision to appear before the public only in plays that have been written by her amiable husband, Mr. J. Hartley Manners. The ability of Mr. Manners as a playwright—despite the great success of "Peg o' My Heart"—is not equal to the ability of Miss Taylor as an actress.

Mr. Manners's sketch called "Happiness" was originally offered to the public as a one-act play; and—from the point of view of criticism—it is still a one-act play, although the author has continued to discuss the subject throughout the compass of three added acts.

In the first act of the present piece, a cheerful and hard-working shop-girl who has learned that life is lovable afflicts with shame a wealthy widow, Mrs. Chrystal-Pole, whose luxury of leisure has brought her nothing but a sense of boredom and futility. The desires of these two contrasted characters—one of whom has everything to wish and nothing to work for, while the other has everything to work for and nothing to wish—establish the thesis of the drama. But, so soon as this theme has been expounded, the evening—to speak from the point of view of the spectators—is dead and done with. The play reveals no story, develops no structure, and affords no sense of cumulative interest. The basic lack of pattern is confessed by Mr. Manners through the literary subterfuge of announcing the successive episodes not as "acts" but as "phases." By this device he has attempted to ally this ill-constructed composition with the movement started many years ago (and soon discarded) by Mr. Granville Barker, who—for a time—sustained the heresy that the drama should attempt to ape the formlessness of actuality. But the tedious and repetitious aspect of the fourth and final "phase" cannot be easily excused by any theory of criticism.

"KAREN"

The purpose of art is to record an enduring impression of life; and—unless life itself is hateful and not to be desired—there is no logical reason why artists should refuse to "throw away the worse part of it." Before the war there was not a city in Europe—according to impressions gathered systematically by the present commentator through upward of a dozen years of travelling—more happy in the manifest conditions of its daily life than Copenhagen. Anybody who has ever dined and passed an evening in the Tivoli upon a summer night must have received an impression that the Danes were not only an unusually lovely, but also an unusually happy people. Yet their foremost modern dramatist, Hjalmar Bergstrom, has attempted to convince us that their elders are damnably Christian and provincial, whereas their younger scions are damnably pagan and anarchistic.

"Karen Borneman" is—admittedly—the greatest play by Hjalmar Bergstrom, who was born in 1868 and died in 1914. This piece reveals a sedulous adherence to the facts of life,—in its thesis, its story, and its scheme of characterization. It escapes the truth of life in omitting merely to record the joy of living; but "to miss the joy"—as R. L. S. asserted—"is to miss all."

This impressive, but totally unentertaining, play is presented—through the medium of a somewhat stilted and rhetorical translation prepared by Mr. Edwin Björkman—at the Greenwich Village Theatre. The leading parts are admi-

rably acted by Mr. Frank Conroy and Miss Fania Marinoff. People who are willing to suffer through two hours for a manifest accretion to their literary culture may safely be advised to see it. The play is rich in thought; and it is thoughtfully interpreted.

"PARLOR, BEDROOM, AND BATH"

"Parlor, Bedroom, and Bath," by C. W. Bell and Mark Swan, is an uproarious and entertaining farce, conceived in accordance with the long-accepted formula bequeathed to all the world by the Palais Royal. The hero, in this instance, is a modest halting husband who is admired extravagantly by his wife because she believes him—quite erroneously—to be a very devil among women. In order to sustain a quite fictitious name for naughtiness, this husband is required—much against his will—to engage a parlor suite in a seaside hotel of questionable reputation, with the purpose of being discovered—in this compromising setting—in company with a chorus-girl whom he has never seen before.

This pattern offers many possibilities for amusement in the mood of broad and vulgar farce; and the present piece is undeniably amusing. The cast is headed by John Cumberland and Florence Moore, and the stage-direction has been entrusted to the experienced and skilful hands of Bertram Harrison.

"THE COHAN REVUE 1918"

A revue by Mr. George M. Cohan is a thing that almost seems to demand a word of praise from any habitual attendant of the many theatres that are localized along Broadway; but, in the candid opinion of the present commentator, the current entertainment conceived by Mr. Cohan lacks the spontaneity that was recorded in his effort of two years ago. The present travesty is comparatively dull, except in one or two passages wherein the boisterous incentive of the author has triumphed over an apparent poverty in the material that was offered to his hand. A pitter-patter scene, both written and directed in the couplet rhythm of pæonic heptameter, is almost as amusing as that pre-existent passage of triumphant satire that was delivered to the public in the court-room scene of the "Cohan Revue of 1916." One or two of the songs entrusted to the energetic Nora Bayes are also worthy of a word of record by reason of their vigorous effect upon the audience; and the able aping of the mannerisms of Mr. Leo Ditrichstein that is duly registered by Mr. Charles Winger is—once again—a thing to wonder at; but the spirit of the entertainment as a whole seems less enlivened than that of Mr. Cohan's antecedent efforts in this species.

"GOING UP"

More satisfying—from the standpoint of considerate criticism—is another production that has recently been sponsored by the firm of Cohan and Harris. This is a musical version of "The Aviator" by James Montgomery—provided with "lyrics" by Otto Harbach and with music by Louis A. Hirsch. The habit of turning an able farce or comedy into a tentative light-opera is growing in our current theatre, because of the example set, in recent seasons, by Messrs. Bolton, Wodehouse, and Kern. This custom is commendable because it presupposes a pattern that has already been accepted as worthy of attention. "The Aviator" was an amusing farce; and "Going Up" is even more amusing, under its new guise as a musical-comedy. Frank Craven is very funny in the leading part; and the remainder of the present cast is rather more than adequate.

(Continued on page 100)

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SEEN on the STAGE

(Continued from page 98)

LE VIEUX COLOMBIER

The versatility of Jacques Copeau as a managing director was demonstrated most emphatically when he produced, within a single fortnight, two plays so different in mood and method as Shakespeare's "Twelfth Night" and "La Nouvelle Idole" of François de Curel.

So many slighting remarks have been made by commentators on Le Théâtre du Vieux Colombier that it seems only fair to report a conversation that might otherwise have been considered confidential. By far the finest production of "Twelfth Night" that has been achieved in America within the last ten years was the production sponsored by Miss Margaret Anglin and prepared under the artistic direction of Mr. Livingston Platt. Mr. Platt—who is acknowledged by all critics to be a veritable artist—told me, a week or two ago, that he had learned more from M. Copeau's production of this self-same play than he had ever hoped to learn on this side of the Atlantic. He told me that he had gone three times to see this French production of "Twelfth Night," and that after his third visit he had felt like going home and beginning his own work all over again. An artist so eminent as Mr. Livingston Platt can afford to be modest; and readers of this magazine will respect him all the more for this whole-hearted testimony to the merits of a colleague. I have ventured to record this conversation without specifically asking Mr. Platt's permission; because I know the minds of men who love the beautiful, and have no doubt of his desire to be counted before the public as an advocate of the activities of Jacques Copeau.

For the swift and joyous exhibition of a playful Elizabethan comedy, the fluent stage of Le Théâtre du Vieux Colombier

is especially adapted. In producing "Twelfth Night," M. Copeau has employed the "apron"—accessible from either side by proscenium doors—and the Shakespearian device of delivering the action of the deeper scenes from several different levels. His method is by no means abjectly archaeological; but it catches very cleverly the spirit of this mirthful and unfettered entertainment.

In producing "La Nouvelle Idole," M. Copeau has of course discarded the "apron" and the two proscenium doors and removed the whole projection behind a picture-frame. Yet this modern play—despite the paucity of scenery—is rendered with entire adequacy. "La Nouvelle Idole" was first produced in 1899 by André Antoine, at the height of his career as an exponent of the "naturalistic" drama—a drama absolutely antithetic in its mood to the adventurous and lyric spirit of the comedies of Shakespeare. François de Curel is a "psychologist"—utterly opposed to the traditions of the well-made drama of the boulevards,—but inclined to be a little morbid in his outlook upon life. In the composition of this play, the author has deliberately set himself the task of transmuting a project which, in other hands, might be dismissed as merely horrible to the more exalted mood of terror by virtue of the application of a more profound imagination. His theme is the contemporary conflict between the two ideals of science and religion; and his representative scientist is finally converted to religion when he meets, face to face, a stalking terror that he has created by reason of his former worship of the "new idol" of medical experiment. This dreadful play is, in itself, exceedingly impressive; and it is impressively projected in its presentation by the company of Le Théâtre du Vieux Colombier.



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(Continued from page 96B)

try in placing workers wherever needed.

And now to consider a new problem—that of the proper dress for this agricultural work. Gradually a workman-like but, above all, a becoming style of dress for the woman farm worker is being developed. Several phases of this type of dress are shown on page 50. There are some fundamental principles to be observed. The top frock must not reach below the knees, because if it does it catches when one is kneeling, and it is quite impossible to do good work on a farm if one is hampered by skirts. The English women wear breeches and coats and wide hats. The American consensus of opinion is largely for breeches. Of the designs suggested to the Advisory Council, none have been officially adopted.

Mrs. Colin Macrae Ingersoll, who is prominent in the movement and who has long worked in the garden of her own estate, has designed a costume which will be supplied by a New York department store. It consists of breeches, like those made for riding, except a bit fuller at the knee and either buttoned or, better yet, laced, for the lacing helps to hold up the stockings. These, in heavy khaki coloured cloth, cost \$3.25. The shoes are a very important item, because if one's feet are not comfortable one cannot work to advantage. They are sports shoes with a fine arch inside, and they may be purchased at \$5.75. If dipped in oil they are rendered waterproof. Above these are worn leather leggings at \$6.75, or canvass puttees, which are cooler and quite as practical, at \$1.25. Over the breeches comes a coat, which reaches to the knees and is buttoned closely at the neck or thrown open. In khaki it costs \$5.75, or it may be had for \$4.75 in heavy, white, unbleached cotton.

This is topped off by a khaki hat which is priced at 95 cents. The entire outfit may be obtained for a flat price of \$15 (with the puttees, not the leggings). This costume is shown on page 50, in the middle.

Another large department store in New York is making some attractive garments designed by Charlotte Foss. They consist of breeches and a modified Russian blouse which buttons down the front, is knee length, and is characterized by a yoke in the back which is reinforced where the strain comes, and a belt which crosses and buttons on each side loosely so that the person wearing the blouse may raise her arms easily. Made of khaki coloured jean cloth, breeches, smock, and hat will cost \$7.75. In blue kindergarten cloth they may be procured for \$9.50. Woman's grain-leather outing shoes in mahogany colour cost \$5.50 a pair. A heavy ribbed tan cotton stocking is suggested at \$1.15 a pair. In inclement weather spiral puttees of waterproofed army serge are recommended. These cost, however, \$3.50 a pair. Special overalls, designed for women, may be bought for \$2.95. Smock, breeches, hat, in khaki coloured jean, with shoes and stockings, the essentials of the outfit, may be bought for \$14.40.

Land service offers employment for seasonal trade workers, for whom the summer means a protracted period of idleness, and for women whose long engagement in sedentary pursuits makes a change to physical labour desirable. It is believed also that here, as in England, large numbers of women of social prominence will aid in the work, either by turning over their country estates as training stations, or by themselves actually engaging in farm labour.



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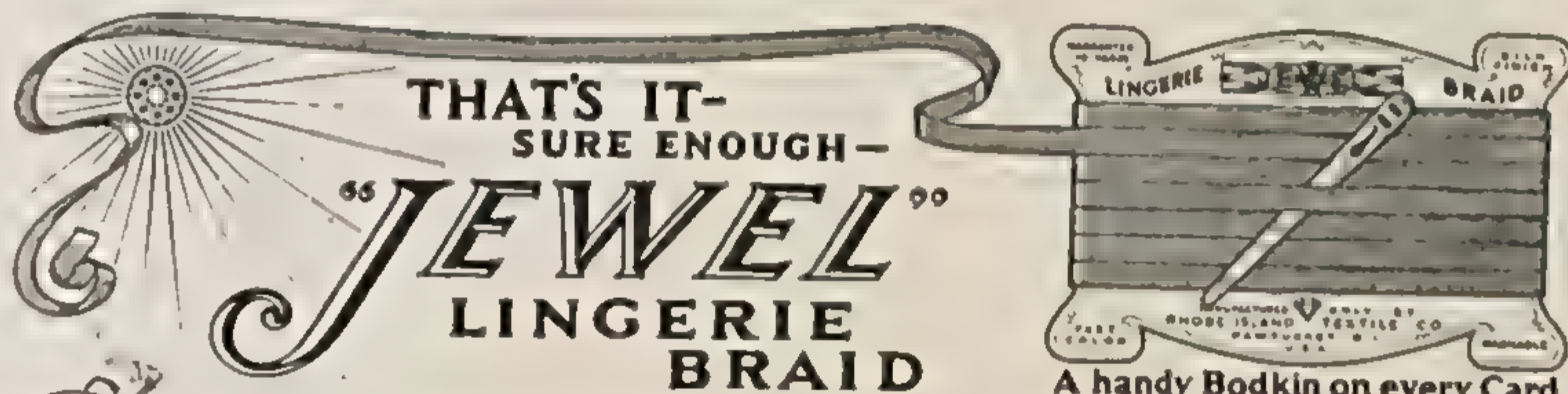
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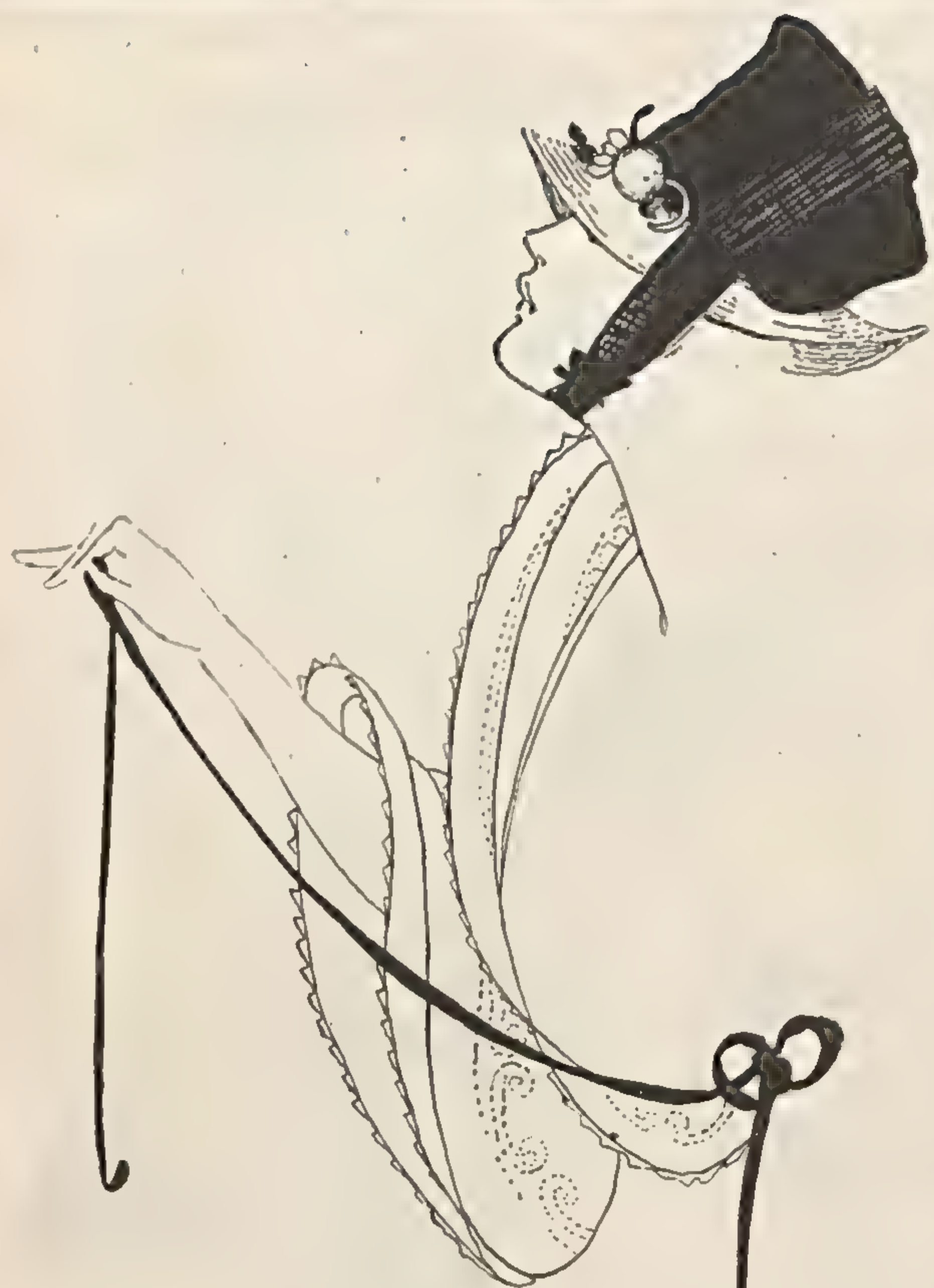
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MAKERS of MUSIC

(Continued from page 51)



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The two armies go forth with banners. There are scouts and sappers in the form of press agents, commanding generals in the stars which lead their forces, and a whole corps of privates in the form of minor singers. Each army has its general staff and supreme manager, in whom all lines of tactics, organization, and strategy converge. Pitched battles are fought each evening, and a band, a hundred or more strong, is there to celebrate the victory. The casualties in this war are terrible in the extreme. Reputations, cherished for years, may go down to defeat and annihilation at a rival's deft stroke on high C. And the public is not only permitted, but invited, even implored, to come to the battlefield to watch the struggle in progress. When it is all over and the due territory of prestige has been annexed, the world is none the worse for its having happened, and the art of music, and the appreciation thereof, not a little better.

It would be a mistake to assume that the opera war such as New York has been witnessing between these companies is a sham battle. It is taken very seriously by the directors, managers, and singers concerned. No one who remembers the Olympian sigh of relief, audible all over New York, which was emitted from the Metropolitan when Oscar Hammerstein was bought off a few years ago, will believe that these battles are staged for the mere amusement of the public. Mr. Kahn, chairman of the Board of Directors of the Metropolitan, was publicly quoted, a few days before the present war opened, as saying that it was wrong that the Chicago company should come to New York and seek to diminish the attendance at the Metropolitan, since opera in its very nature should be a monopoly, competition in this case being not the life, but the very death of trade. There were even clearly recognizable hymns of hate composed in the weeks preceding the opening skirmish. For the responsible directors of an opera company feel very keenly the quality of its prestige; if Mr. Campanini wished to enhance his reputation by invading New York, he would have to fight bitterly, they said.

THE CAMPANINI CAMPAIGN

For this he was well prepared. With an abundance of new or long unheard operas, with an assemblage of distinguished singers, and with the reputation of a brilliant season in Chicago behind him, he had laid his plan of campaign well. He could boast the services of the unique Mary Garden and of Nellie Melba, who will be welcome in many another "farewell"; of splendid singing actors like Baklanoff, Marcoux, and Muratore; of new names, already glittering with prestige, such as Lazzari, Crimi, Geneviève Vix, and Rosa Raisa, and above all, Amelita Galli-Curci, held in reserve, with rare managerial acumen, as the great secret, the supreme surprise. In the face of such an impending campaign, there was visible an unwonted activity in the Metropolitan. For the week previous to the opening of the Chicago company's season, Gatti-Casazza announced Geraldine Farrar in her new "Thais" and again in her inimitable



Cleofonte Campanini was the original solution of the problem thus stated by Mr. Hammerstein: "The principal thing in giving opera is to find your conductor"

"Madame Butterfly" and "Faust"; Hempel in "The Daughter of the Regiment," and Caruso in "I Pagliacci" and "Rigoletto." For the first week of the warfare Farrar was scheduled to appear twice and Caruso three times, and the other beloved singers of the house were notable by their numbers. This was no sham battle. Clearly, the two general staffs were bringing their heaviest battalions into play. They were training their guns upon each other. It was this bitter earnestness on the part of the opposing commanders that gave the warfare the final touch of harmless but thrilling reality.

THE DIRECTOR AMBIDEXTROUS

Cleofonte Campanini is eminently fitted by temperament to be a general in command. In the old days of the Hammerstein Opera House, it was he, more than any other single individual, who made the institution a musical force which no one could ignore. Mr. Hammerstein, that genial adventurer, complacently remarked that "the principal problem in giving opera is to find your conductor." And having found Campanini, he sat back smiling as "Louise" and "Pelléas," not to mention Melba, Tetrazzini, Mary Garden, Bonci, Renaud, and Giliert appeared before New York's startled eyes. Almost single-handed, Campanini then whipped into shape an organization which, by all the rules of opera in New York, should have come to deadly failure. He was director of everything. From the orchestra pit, during rehearsal, he would rush on to the stage, show a prima donna how to enact her bit, return to the conductor's desk, seize a violin and play a passage for the concertmaster, shout a few commands to the stage hands about some detail of scenery, and return to the pit, carrying the whole thing through with irresistible élan. For once, New York had found a conductor whose executive ability was equal to his musicianship. And when, after quarreling with Mr. Hammerstein and working for a few seasons in other lands, he returned in 1910 to a co-directorship in Chicago, he brought with him the same

(Continued on page 104)

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MAKERS of MUSIC

(Continued from page 102)



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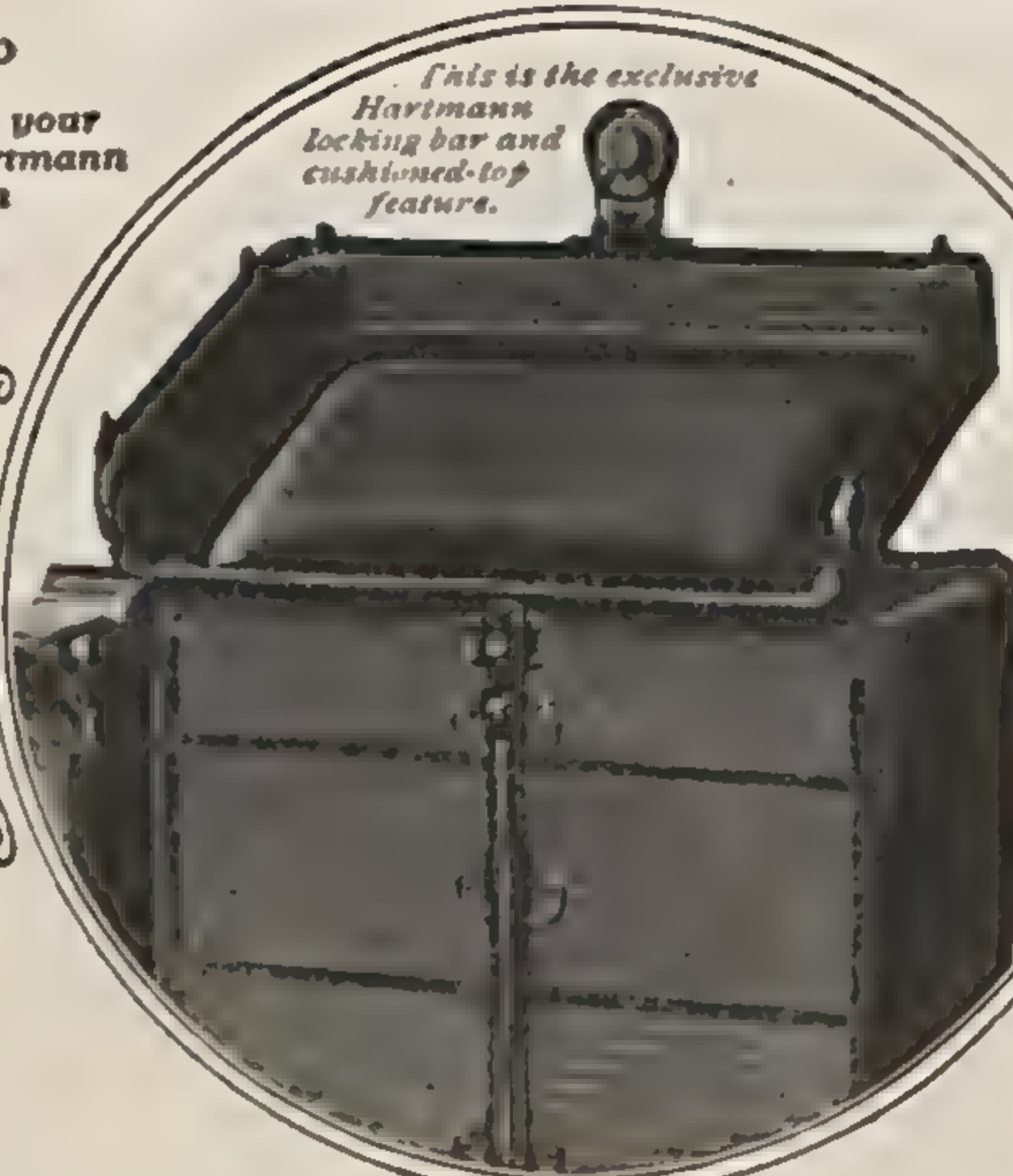
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energy and capacity for discipline with which to mould a new operatic organization on its uphill climb to prestige. It was his New York trip on which he counted to set the final seal of success upon his ambitious labours.

Thanks to the vagaries of war-time conditions, to the clogging of transportation, to various august and contradictory orders from Washington as to wheatless, meatless, and heatless days, its injunctions and exemptions, his opening was beset with difficulties. But the Chicago Opera Association opened its season pretty much as announced, except that the first performance was given on Wednesday instead of Tuesday, on which all calory-consuming amusements were banned. The appearance of Galli-Curci was shrewdly held over until the second week. (It was not the first instance when her convenient "cold" had served managerial ends.) And "Isabeau," which had been much relished in anticipation, was postponed.

THE FIRST SKIRMISH WON

But on Wednesday the town gathered to listen to Mary Garden in F  vrier's "Monna Vanna," quickly to be followed by "The Jewels of the Madonna," with Rosa Raisa and Rimini; by "Th  is," with Mary Garden, Dalmore and Dufranne; and by the long-awaited "Dinorah," with Galli-Curci. The opening was markedly successful, not alone because of the singers, but especially because of the skilfully prepared psychological attitude of the audience. Those who attended wished to applaud. Campanini's opening skirmish had been won.

"Monna Vanna" has its place solely as a "star opera," for the music alone is almost negligible. Years ago, Maeterlinck had promised the "operatic rights" of his splendid drama to F  vrier, apparently not knowing how slight were that man's musical abilities. Rights once granted were not to be withdrawn, and though, according to credible report, Maeterlinck suffered acutely from listening to the music to which his play had been mated, there was nothing to be done. Mary Garden was bidden to create the part of Vanna in Paris. As an actress of superlative skill, she made in it a memorable impression. At her request the work was secured for the Boston Opera House five years ago, and was there staged with the attraction of Joseph Urban's resplendent scenery. Following like a faithful Saint Bernard dog in her train, the opera went to Chicago, where the audience quite forgot about the music in its delight over the prima donna's acting. So at last, when it reached New York, it was not "Monna Vanna" with Mary Garden, but "Mary Garden in 'Monna Vanna.'"

F  VRIER'S "MONNA VANNA"

F  vrier's music is notable chiefly because it remains in the background. It is "discreet," in the French sense, in that it contains but few strands of melody and is usually scored for the pianissimo tones of the orchestra. There are but few passages in the whole work which the listener cares to remember after leaving the opera house. But were the music much more beautiful, it would still be dominated by the strangely magnetic personality of Mary Garden. In her early study of the part she was inclined a little too much to see Vanna as the amorous adventuress. Now, however, she has purified her conception of the r  le, has lent to it the dignity and spiritual elevation which Maeterlinck surely intended the character to convey. Lucien Muratore, who is relatively unknown to New York audiences, sang the part of Prinzivalle in a vibrant dramatic voice which is all too rare on our lyric stage.

Baklanoff acted the suspicious and misunderstanding Guido as few other baritones in this country could have acted the r  le. It was, in short, a dramatic triumph, this "Monna Vanna"; not a musical success, but none the less an auspicious introduction to the long awaited visit of the troupe from Chicago.

The surprise of the first week, however, came in the singing of Rosa Raisa as Maliella in "The Jewels of the Madonna." Miss Raisa is one of those remarkable singers whom Campanini so often discovers in their tender years, before rival managers can discern their true talents. Her dramatic soprano voice is so powerful, so warm, and so finely fibred that her listeners are hard put to recall a rival to it in its kind on the operatic stage to-day. She is still very young, so it is natural that she should still lack something of that rare power of characterizing in tones and that her impersonation should still be a little too theatrical. But the ease and breadth of her style of delivery, her sure command over most of the difficulties of her art, and, above all, the ardour of her youth have already marked her as one of the most gifted of sopranos.

Giacomo Rimini, the baritone, was likewise new to New York audiences and likewise proved himself a singer of distinction. The chorus sang with freer dramatic expressiveness than is usual in opera companies. Mr. Campanini is too wise to slur the importance of a factor which exerts so potent an influence over the mood of the audience. Nor has he failed to find in Mr. Charlier a conductor who can maintain his orchestra at the level of Metropolitan performances.

AT THE METROPOLITAN

The Metropolitan, in preparation against this rivalry, had placed on the boards, not long previously, two of its novelties, one the "Lodoletta" of Mascagni, produced for the first time last spring in Rome and brought to this country on a wave of good report which averred that it was the best thing its composer had done since "Cavalleria Rusticana." Report has said this of each of Mascagni's new operas in the last quarter-century, but this time it seems that report is correct. "Lodoletta" is no more than an operatic trifle, but as such it proves wholly charming. The story of the little Dutch orphan girl who is compromised in her own town by the attentions of a French painter and who travels all the way to Paris to see him, only to die of consumption on his doorstep, is one to bring theatrical tears to operatic eyes. But it is also a story to give splendid opportunities to Caruso and Farrar, the one as an ardent dramatic lover and the other as a simple little girl who is the idol of the village children and who longs for nothing so much as her little pair of wooden shoes. Caruso's voice transfigures Mascagni's simple and melodious music and makes it seem for the moment an exalted emotional utterance. With two such singers heading its cast, it is likely to remain at the Metropolitan for a long time.

The other novelty of the past few weeks at the Metropolitan was Franz Liszt's old oratorio, "The Miracle of Saint Elizabeth," arranged to fit the needs of the stage and adorned with scenery in Joseph Urban's best style. Though the music is never inspired, it sometimes imparts a surprisingly dramatic flavour to the performance. But the chief element of interest in the revival was the wholly successful experiment of singing the text in English. Florence Easton, one of the new American singers of the Metropolitan Company, sang the part of Saint Elizabeth and proved herself a most gifted and intelligent artist.



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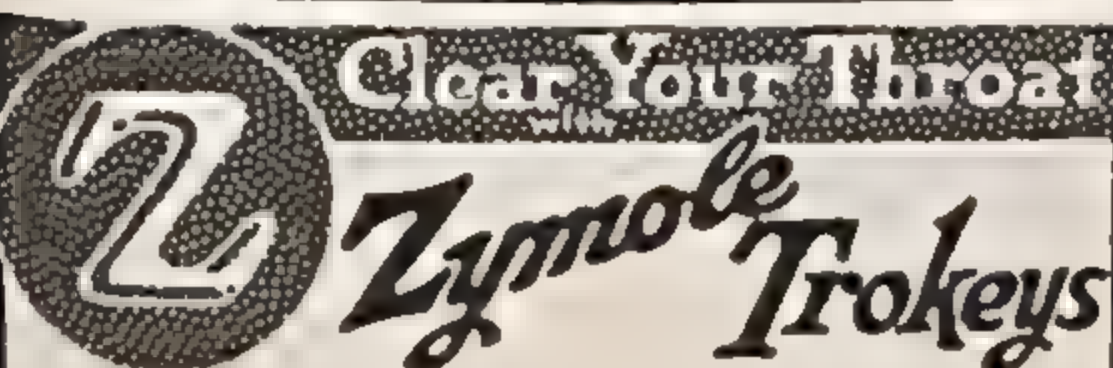
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ALICE blue flannel Norfolk sport coat, \$5. Unusual sport skirt, blue and tan check, \$10. Alice blue taffeta afternoon dress embroidered in grey, \$20. Old rose chiffon afternoon dress \$15. Blue serge street dress, \$10. Plain tailored suit, Oxford grey, \$15. All 36-38. No. 492-D.

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"Twilight Pastoral" showed an earlier mood and manner of Davies's work, before he fell under the spell of the angular

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(Continued from page 55)

Edith Wharton's War Charities. An American of Irish parentage, O'Connor learned the technique of sculpture in his father's monument works, but quickly freeing himself from such limitations, he developed a broad and individual art of such strength and quiet reserve that it gained for him the commission to execute the beautiful portal of St. Bartholomew's Church, when Stanford White restored that edifice. The present exhibition was remarkable for its variety and gave one an opportunity to study another of the Lincoln statues which are to-day so much and, in the case of the Barnard statue, so unfortunately before the public. Of his statue O'Connor says, "Whatever I know or have learned is in this work: it is useless to look for religious or political meaning in it; there is none there. Simply from the mass of splendid material, masks, casts of his beautiful hands and numerous photographs, I've tried to take what I could use, to the end that I might show in sculpture something of Lincoln's personal appearance."

An appeal is being made to American artists to use their art to arouse patriotism and thus to become vital factors in the war. As the early church in Italy used the painted story to teach the people and to arouse religious fervor among them, so art and patriotic organizations to-day are urging the need of powerful pictures of present day history, great war pictures, to arouse the imagination and the compassion of the people to a greater patriotism. Duncan Phillips, the well-known writer, makes the following appeal to the artists. "Your function in war time is to express the great inarticulate impulse which moves the nation, which makes us all practical idealists about to go crusading to save Democracy for the world. Your function in war time is to respond with art's swift and generous response to the stimulation of the war, to

make a pictorial history of the mighty days through which we are passing. Then put the best skill you have into the making of great war pictures." With this object in view, the National Arts Club is planning to make its May exhibition this year an exhibition of great war pictures.

Calendar of Exhibitions

NEW YORK

Fine Arts Building. Thirty-third annual exhibition of The Architectural League of New York, during February.

Fine Arts Building. Ninety-third annual Exhibition of the National Academy of Design, from March 15 to April 21.

Macdowell Club. Exhibition of paintings by members, during February.

National Arts Club. Fifty-first annual exhibition of the American Water Colour Society, from February 6 to March 7.

National Arts Club. An exhibition of war pictures painted and shown for the purpose of arousing patriotism, during May.

Metropolitan Museum of Art. Portrait of President Wilson, recently painted by Sargent for the National Gallery of Ireland, from January 12 for one month. Memorial exhibition of the works of Albert Ryder, from February 11 for one month.

New York Public Library. Print Gallery: American portraits of Colonial and Revolutionary periods. Gallery 322: mezzotints from the Cadwalader Collection and exhibitions illustrating the making of prints. Print Gallery: Etchings by Rembrandt from the J. P. Morgan collection. Stuart Gallery: Lithographs of war work by Joseph Pennell, etchings and drawings by Rodin, drawings by Carroll Beckwith. Room 112: Engravings after paintings by men of the Hudson River School.

PHILADELPHIA

Pennsylvania Academy of Fine Arts. One hundred and thirteenth annual exhibition of contemporary art, from February 2 to March 24.

RULES for CORRESPONDENTS

VOGUE invites questions on dress, social conventions, etiquette, entertaining, household decoration, schools, and the shops. Any reader may have an answer on these and similar topics; Vogue stands ready to fill the rôle of an authoritative friendly adviser.

Because fashion is so variable and depends so much on who you are and where you are, it is always better to secure a reliable answer to each problem than to run the risk of making a mistake. Before asking Vogue, please read carefully the following rules:

(1) Addresses of where to purchase any article will be sent by mail without charge and as promptly as possible, provided that a self-addressed stamped envelope accompanies request.

(2) Answers to questions of limited length and unlimited as to time of answer

will be published in Vogue at its convenience without charge.

(3) Ten-day questions. Answers sent by mail within ten days after receipt. Fee, 25 cents for each question.

(4) Confidential questions. Answers sent by mail within six days after receipt. These answers will not be published without permission. Fee, \$2.

(A) The right to decline to answer is in all cases reserved to Vogue.

(B) The writer's full name and address must accompany all questions asked of Vogue.

(C) A self-addressed and stamped envelope must accompany all questions which are to receive answers by mail.

(D) Correspondents will please observe carefully the rule of writing on one side of their letter-paper, only.



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PALM BEACH

RECRUIT ONE MAN FOR THE NAVY!

(Continued from page 49)

U. S. S. Recruit, contributed by the citizens of New York, chiefly through the influence of Mr. Blain Ewing, who is called the "father of the ship." This ship, built after the model of the battleship *Maine*, is now a familiar landmark at Fourteenth Street. Eighty sailors are stationed there and are enthusiastically combining drilling and the recruiting of new men. "It's the garden spot of the Navy," one of them told us. "It's where all the mothers want their boys sent. And my! but the ladies are good to us. I've been here six weeks, and I've been asked out to dinner twenty times."

THE DEMOCRACY OF WAR

The war is making us all democratic. It has sent college men as cooks into the Army; it has set millionaire's sons to scrubbing decks and polishing brass. But even as it brings these men to lower tasks than they have done before, so does it raise other men to higher ideals and visions. It is by no means our brothers and our sons alone who are offering their lives for the sake of democracy. Indeed, it never has been merely the educated class who followed the flag or the grail or the cross. Always where there has been a worthy ideal, a leader who fired the imagination, or a cause great enough to justify the sacrifice of life, men have responded from every class and every occupation. And never in all the history of the world has there been a cause so inspiring or so stirring. For the men who are fighting for this cause, and the men who join the Navy now so that they may soon be fighting, are not only offering themselves as a shield between the enemy and the young girls and little children and old people of France and Belgium; they are offering their lives as a shield to all the childhood and youth and old age of the generations that are to come. With their lives they are making the world safe for democracy.

OUR SHARE IN THE CAMPAIGN

This is a thought which should stir not only the men, but also the women of America. And if it can but stir them to great enough action, the result will mean much to the future of the Navy. Vogue wishes most earnestly to do its share in this campaign for fifty thousand new men. But Vogue realizes that only through its readers can it be of real assistance. There are considerably more than one hundred thousand women who regularly buy Vogue—over three hundred thousand who regularly read it. If each one of these women would make herself responsible for the recruiting of one man for the Navy, we alone would more than double the number of recruits actually needed. It is possible for every

woman to recruit one man. Think over those with whom you come in contact. Are there not several young men to whom this training would be an actual benefit? You have seen what military training has done for other men of your acquaintance. The men who have not yet joined the colours are very likely only waiting until they decide which branch of the service they prefer, and a word from you may be the deciding factor, the needed impulse to give one more man to the defence of the great principles at stake. Will you not speak that word? Others may be hesitating until the draft decides the question for them. Point out to them the advantages of voluntary selection of their service and especially the advantages and needs of the Navy, where every man is a volunteer and none of the regular machinery of the draft can aid in increasing their number.

WAYS OF HELPING

Recruit one man. If the men of your family and your friends have already enlisted or are ineligible, talk to your newsboy, your chauffeur, your man servant, the clerk who serves you in one of your shops. And failing that, you can stand at one of the Navy Recruiting booths, and it will not be long before you will have one man at least to your credit and can sign the "Fulfilled Pledge" slip which Vogue will publish in a few issues. You have not done your share when you have given money—or even friends and family. There is no portioning off of our responsibility into well defined shares—your share and my share. The only limit to our responsibility is the limit to our physical and spiritual energies—and then a little beyond.

SIGN A COUPON FOR SUCCESS

Make this drive a success. We could do it single-handed; at least let us help with all the good-will that is in us. With this thought in mind we are publishing a coupon, which will be found at the bottom of page 49, and we ask every patriotic woman to read it carefully, to think seriously about the points which have been made in this article, and, if it is possible, to sign the coupon and mail it back to us. Later we will publish a coupon which we shall ask every woman who has already enlisted one or more men, to sign. Vogue will publish an Honour Roll containing the names of all those who have signed and mailed to us the pledge slip printed on page 49; and later on, the names of all who have sent us their "Fulfilled Pledge" coupon. We hope and trust that the number will be so large that we shall have just cause for pride in our magazine and in its readers and their loyal efforts.

Note:—Sign the pledge on page 49. This pledge asks no more of you than that you try your best to enlist one man in the Navy—and surely every woman is willing to try. If you will signify your willingness to try, we will place your name on our Honour Roll, to be published in a few issues. Then if, later on, you succeed in enlisting a man, we will put your name on a Super-Honour Roll of those who, by their personal efforts, have influenced at least one man to join the Navy that is fighting for the greatest principles at stake in any war of the world



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"The Import Special" shape,
an all-
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We are sole agents in America for these French made hair-nets.

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aids in repairing these pyorrhetic conditions. This dentrifice has demonstrated its effectiveness since 1908, at clinics devoted exclusively to the treatment and prevention of pyorrhea.

PYORRHOCIDE POWDER removes the bacterial plaques or films which harbor the germs of pyorrhea and decay. It retards the formation of salivary calculus (tartar). This calcic deposit is the principal, initial cause of SORE GUMS, LOOSE TEETH and

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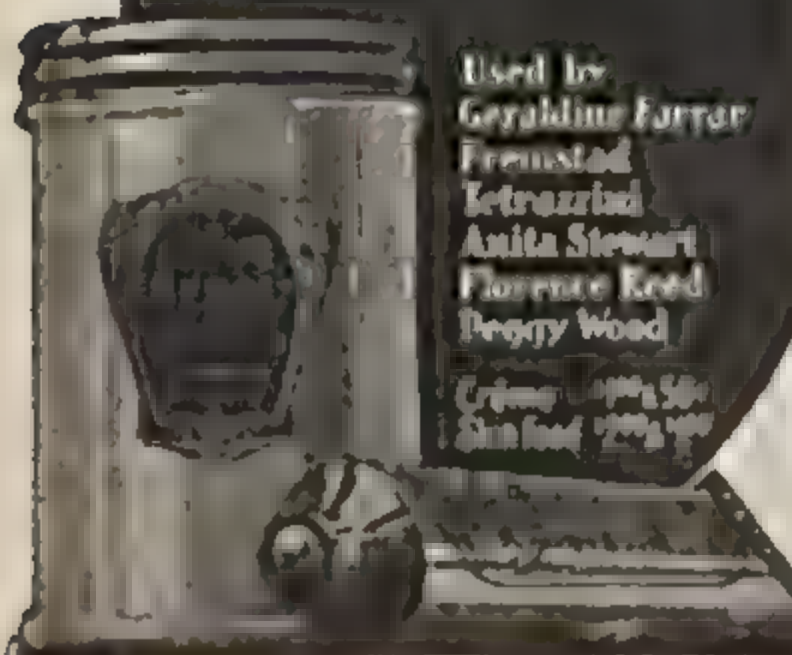
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"It isn't the hat, my dear, it's the lining—

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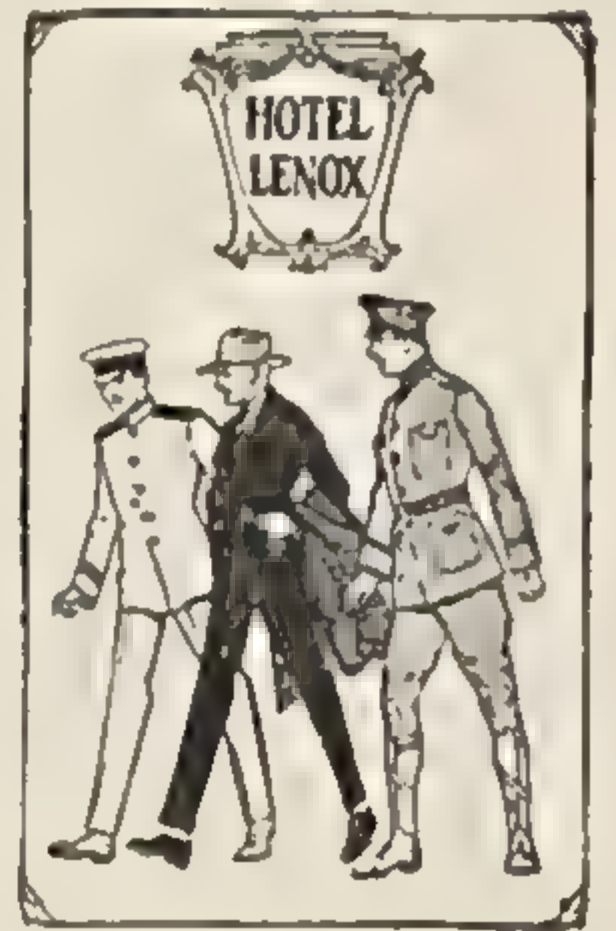
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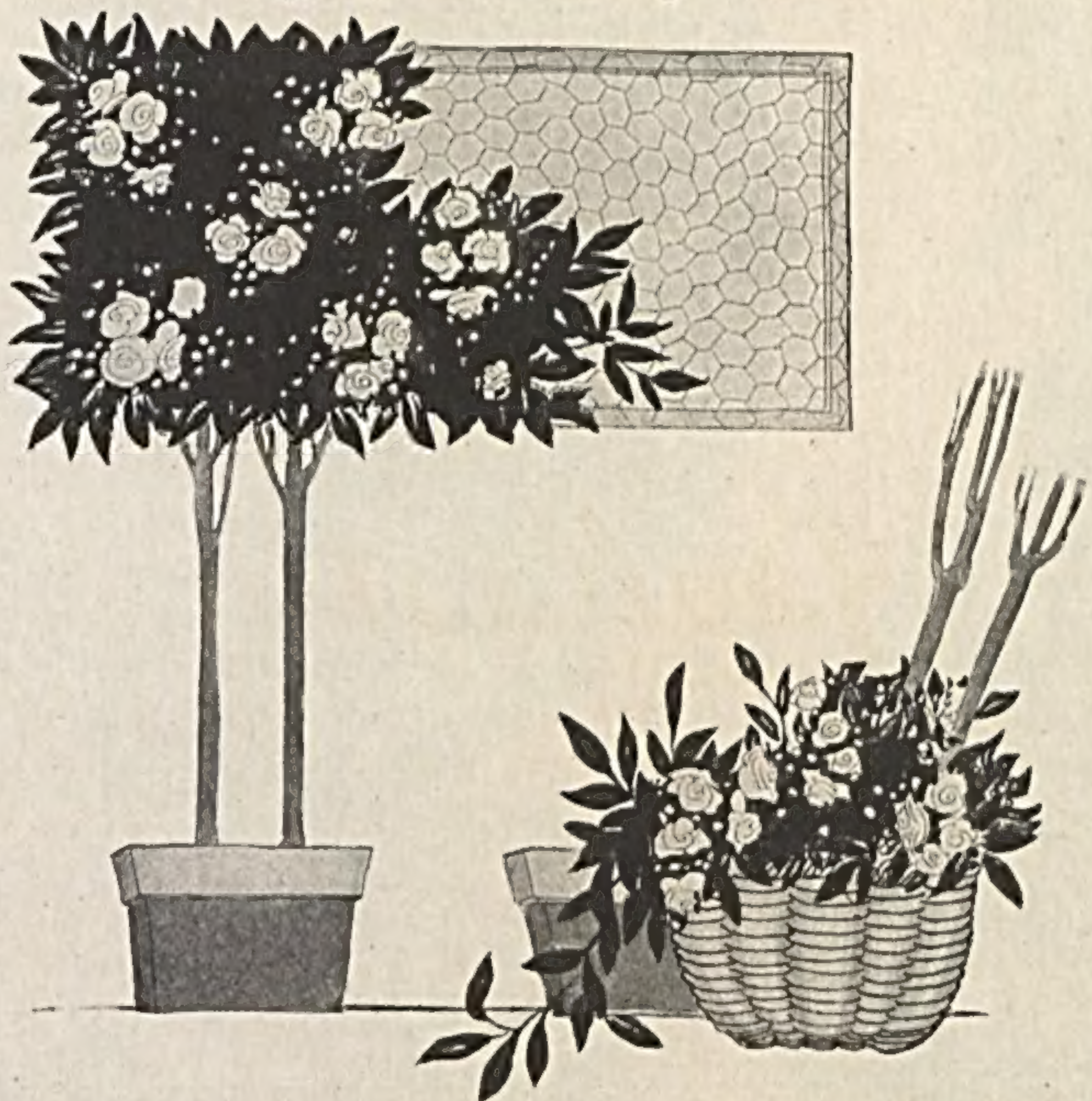
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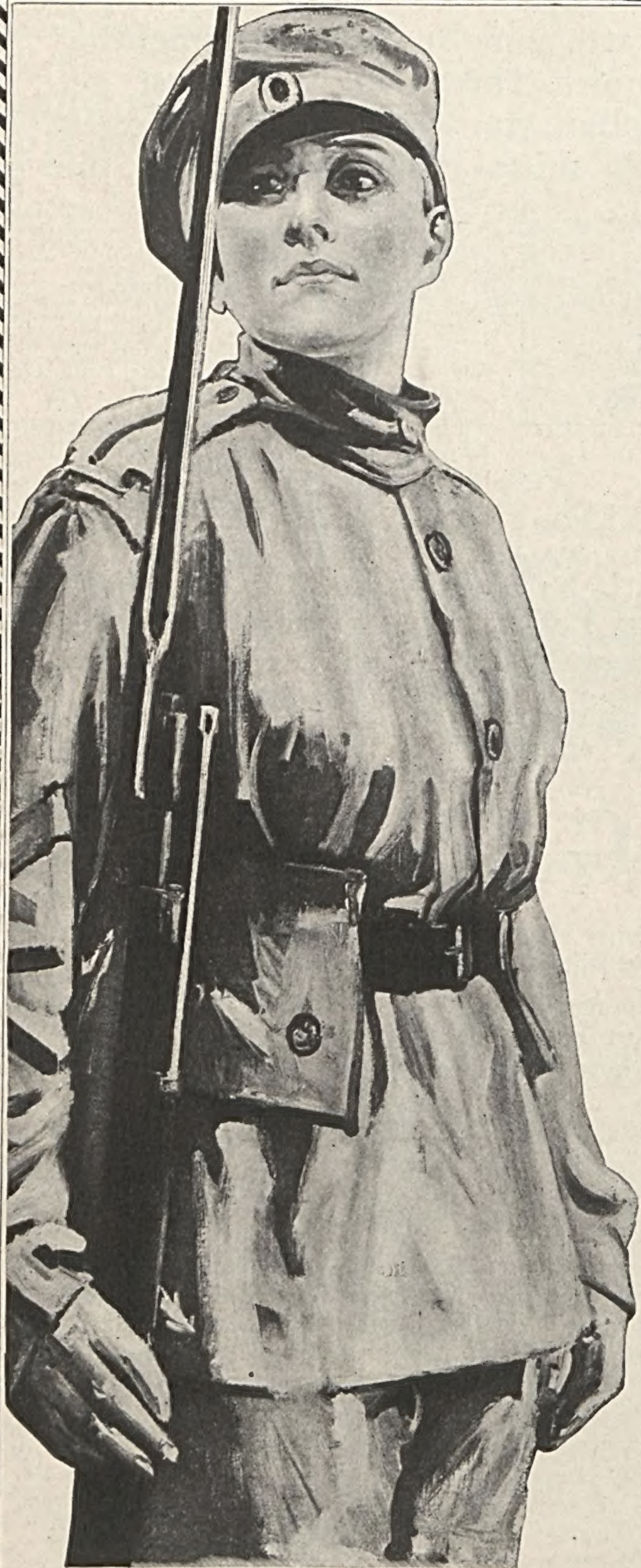
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Is it right for women to go to war?

Why are immoral women a failure as soldiers?

How did German marksmen feel when they knew their bullets were sinking into women's flesh?

Of what use is motherhood in a country owned by an enemy?

FOR the first time in human history troops of women soldiers have fought the enemy; have been wounded, captured, killed. For the first time the truth about Russia's Battalion of Death is now known—known through personal interviews with the girl warriors themselves before going into action, and when lying wounded in hospital.

THE DELINEATOR has procured this story in Petrograd through William G. Shepherd, the war correspondent, and in the March issue the dramatic truth will be told. Original photographs complete an article as human and intimate as it is startling.

Do not miss the March Delineator, on sale February tenth

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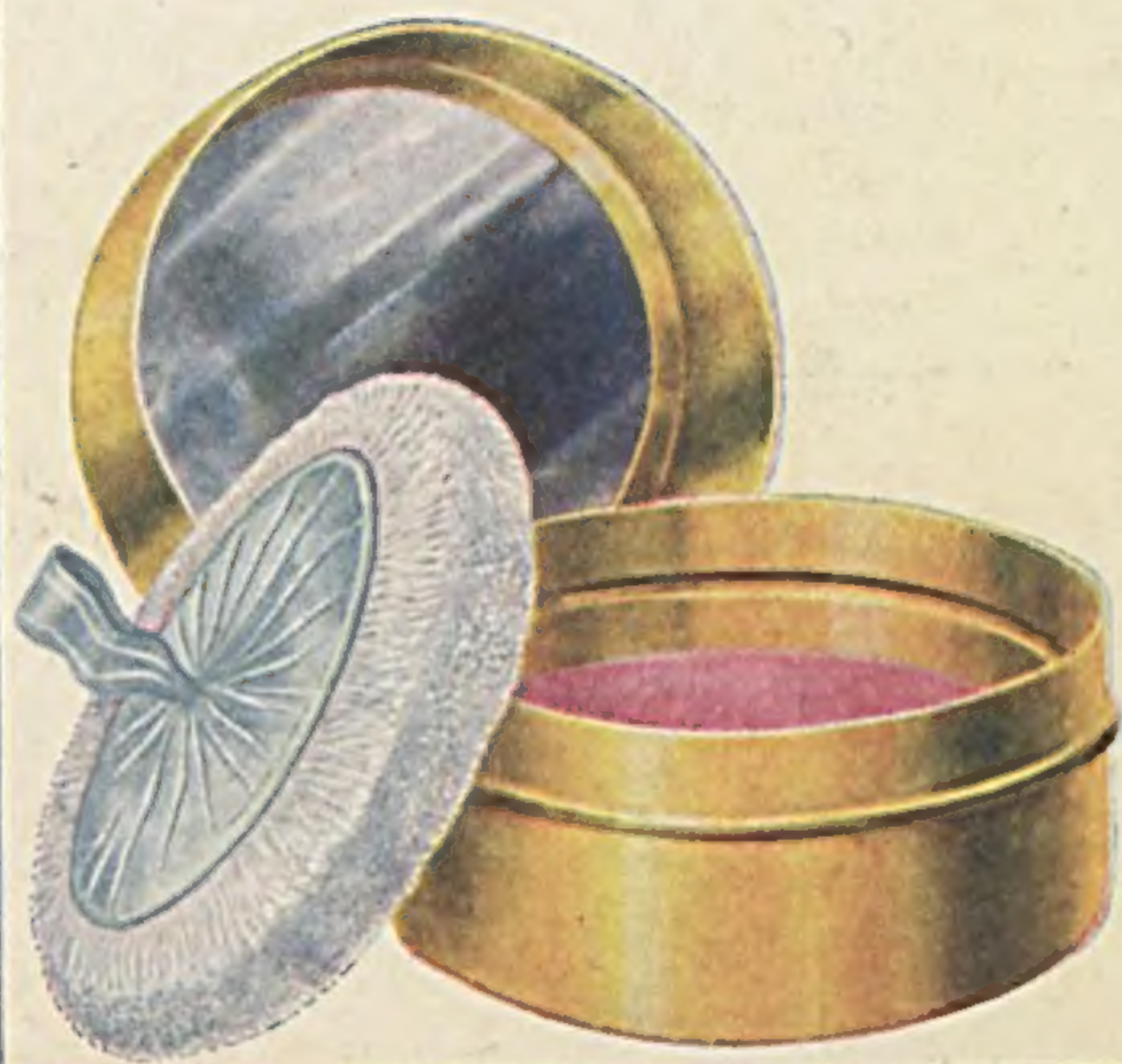
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Pebeco combines—in well-balanced proportions—the elements which have been proved most effective against the tooth-destroying condition known as "Acid-Mouth."

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Don't be too sure. Nine out of every ten persons are said to have the dangerous condition. Your chances are therefore only *one to nine*.

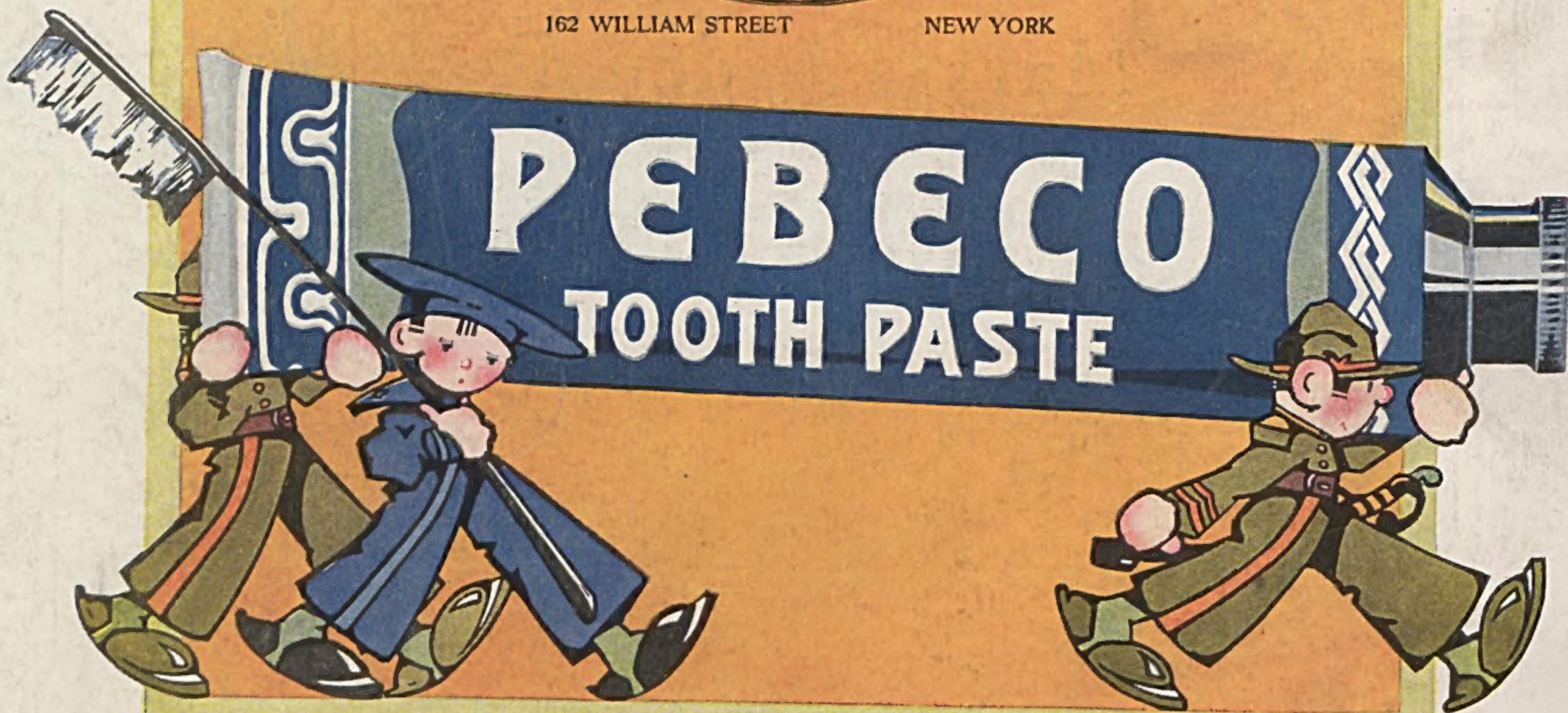
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